

MUSIC LOVERS'
**PHONOGRAPH
MONTHLY REVIEW**

*An American Magazine for Amateurs Interested in Phonographic Music
and Its Development*

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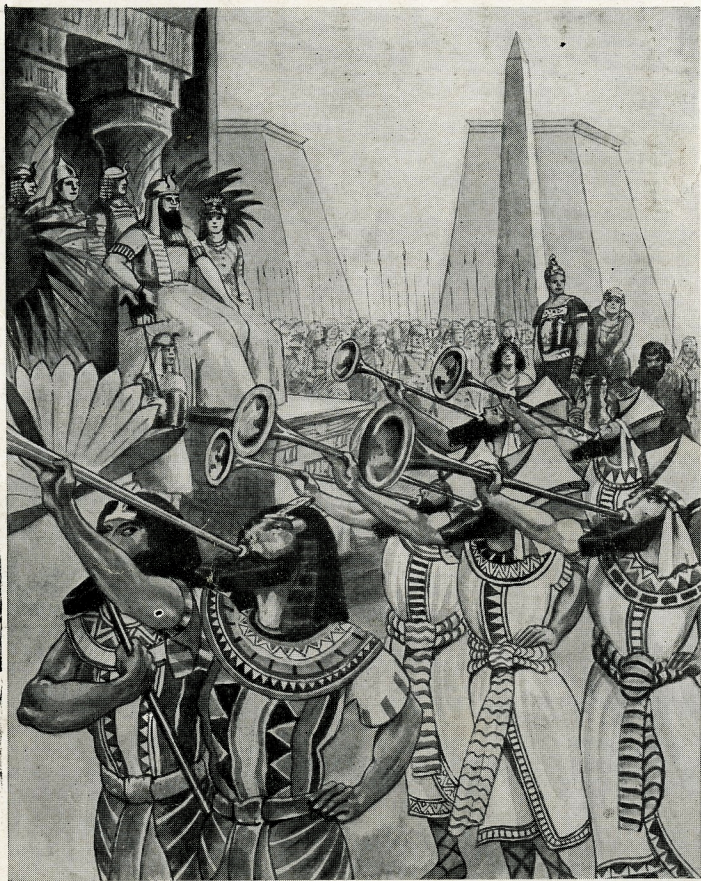
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Dr. Frederick Weissmann
Conductor of The Orchestra of the Berlin State Opera House



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MUSIC LOVERS'
PHONOGRAPH
MONTHLY REVIEW

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General Review

THE long lists of major works that we expected from the English and Continental recording companies for October failed to materialize, at least to the extent which we had anticipated. Of particular interest is the "Jener Symphony", attributed to Beethoven, brought out by Parlophone to follow the "Battle Symphony". The Jener is also conducted by Dr. Weissmann, undoubtedly with the music itself and not the historical interest first in mind. There are only two movements (each taking up two record sides), an *Adagio—Allegro Vivace* and an *Adagio Cantabile*, and debates have waxed hot as to whether the internal evidence of the composition confirms or contradicts the testimony of authorship made by the name of Beethoven written on the second violin and 'cello parts. Dr. Weissmann also is heard in a performance of Flotow's *Stradella Overture*, as a companion release to his recent *Martha Overture* recording. George Szell adds another well-known overture to the rapidly growing Parlophone list with Cornelius' delightful overture to the *Barber of Bagdad*; this like the works mentioned before is played by the orchestra of the Berlin State Opera House—the sensational Grand Symphony Orchestra is unrepresented this month.

Among the other Parlophone releases appear *Ocean thou Mighty Monster*, sung by Lotte Lehmann; *Act III of Andrea Chenier*, sung by Meta

Seinemeyer and Tino Pattiero; a ten-inch addition to the Gilbert and Sullivan series (an air from *Mikado* and a duet from *Yeoman of the Guard*); three Lorand records (*Vienna Potpourri*, *Fucik's Donausagen waltz*, and *Rigoletto Fantasia*); and a long list of dance records—among which the Okeh orchestras figure prominently.

The leading Columbia issue is the Queen Mab *Scherzo* from Berlioz' *Romeo and Juliet*, played by Sir Hamilton Harty and the Halle Orchestra, who are particularly noted for their Berlioz readings. Every lover of Berlioz' music will hope for further extracts from the great choral-symphony to follow this single record. Surprisingly, this is the only major orchestral release of the month from Columbia! But there are a number of noteworthy vocals and instrumentals, led by the first electric recording of the Lucia Sextette (Maria Gentile, Dino Borgioli, G. Vanelli, S. Baccaloni, G. Nessi, I. Mannarini, and the La Scala Chorus); on the reverse side is the quartet, *D'un pensiero*, from *La Sonnambula*. Ignatz Friedman plays the popular Chopin *Polonaise in A flat*, and Joseph Szigeti, the distinguished Hungarian violinist, whose Columbia repressings have aroused a good deal of attention in this country, plays the almost incredibly difficult Paganini *Caprice, No. 24*, the theme of which served Brahms for a series of brilliant piano variations. Among the singers,

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Capiton Zaporozetz, bass, sings Moussorgsky's Song of the Flea and a traditional Russian song Drinking; his voice is said to compare with Chaliapin's! Harold Williams sings two Negro Convict Songs (Water Boy and Gwine Away); Eva Leoni, arias from Lakme and Saint-Saens little-known music to Parysatis; Theodore Ritch, arias from Tosca and Manon; Eva Turner, assisted by members of the La Scala Chorus, sings the concerted finales to Act II of Aida and Act III of Traviata.

Among the remaining releases of note from Columbia are two more records by Johann Strauss (*fils*) of his father's less hackneyed waltzes (Thousand and One Nights, Freuet Euch Des Lebens, Doctrinen, and When the Lemons Bloom); Sir Henry Coward and the Sheffield Choir in anthems by Woodward and Goss; and the usual lists of novelty, popular, and dance records.

The H. M. V. is more diversified than usual and contains a remarkable number of records that are out of the ordinary. First comes the Haydn Piano Trio No. 1, in G major, by that incomparable trio, Thibaud, Casals and Cortot; the work is recorded on two ten-inch disks, a fact that will endear it to those music lovers for whom the Schubert Trio by the same artists proved a rather expensive purchase from a financial point of view—invaluable as the work is artistically. For orchestrals, Siegfried Wagner offers his father's Huldigungs March, and Sir Landon Ronald the Preludes to Acts I and II of Carmen. (The recent Herz record of Caprice Viennois and Coppelia excerpts is now issued in England; also the coupling of Kammenoi-Ostrov and Liebestraum, on the label of which the Victor Symphony Orchestra has apparently changed its name to New Light Symphony Orchestra.) Benno Moiseivitch, whose splendid piano records appear so infrequently, plays four Etudes of Chopin (Nos. 4, 10, and 11 from Op. 10, and No. 3 from Op. 25); Kirilloff's Balalaika Orchestra issues a Potpourri of Ukrainian popular songs; Weitz, organist, Liszt's Fantasia and Fugue on the name BACH; and there are vocal records by Apollo Granforte, Mavis Bennett, and Percy Hemming. Among the re-recordings, appear Chaliapin, Schipa, and Martinelli. There are many dance and popular records, and for novelty, a fifteen-record set of French Language lessons, with text and key books, album, etc. As a special issue, there is a "Second List" of H.M.V. German recordings, including: Overtures to Orpheus in the Underworld, Barber of Seville, Magic Flute, Bartered Bride, Gypsy Baron, Flying Dutchman, Don Giovanni, and the Preludes to Acts I and II of Carmen, all by Dr. Leo Blech and the orchestra of the Berlin State Opera House, who also conducts the Pilgrims' Chorus and Procession of the Guests (Tannhäuser) which appeared last month in the Victor German lists, and a two-part Blue Danube Waltz. Besides these orchestrals, Tilly De Garmo sings arias from the Marriage of Figaro; Ursula Van Diemen sings two Schubert songs (To Music and Wanderer's Night Song); the

State and Cathedral Choir of Berlin sing choral works in Latin by Corsi, Lotti, and de Lasso; Ernst Viebig conducts the Poet and Peasant and Night in Venice Overtures; and Marek Weber plays two excerpts from Lehar's "The Tsarevitch."

From Edison Bell, the Russian Ballet Orchestra records are followed by another interesting novelty of real musical worth, Mozart's Horn Concerto (K.417), accompanied by the Royal Symphony Orchestra (two records). The Edison Bell Company is sending this work to us for review and full details may be expected in our next issue.

The English Brunswick Company brings out several notable Polydor works: Debussy's Nuages and Fetes (from the Nocturnes), Max von Schillings' versions of the Siegfried Funeral Music and Journey to the Rhine; and Kleiber's Four German Dances of Mozart. From the American Brunswick Company are pressed Godowsky's recent Barcarolle (Tchaikowsky) and Onegin's Erl King (Schubert), in addition of course, to the usual American dance orchestra releases.

This month's domestic releases present unusually difficult problems. There is such a galaxy of fine things that one is hard put to select any one work as definitely outstanding. Looking over the extensive lists the following works stand out, but it would be hard indeed to make any preference among them. The Victor Music Arts Library Set No. 19, Mendelssohn's Violin Concerto played by Fritz Kreisler to the accompaniment of the Berlin State Opera House Orchestra under Dr. Leo Blech, has been in the Studio several months in the H. M. V. pressing. The composition has long been a favorite of mine and I have derived a world of enjoyment from Kreisler's great performance. The Odeon choral records nos. 5127 and 5128, the Aida Triumphant March and the Cavalleria Rusticana Easter Hymn have been highly praised by our foreign correspondents and fully live up to that praise. They are a revelation in choral recording and are not to be missed by either high or low brow! By all means, be sure to hear them.

Then comes the excellent Columbia piano record 7134-M on which Percy Grainger plays an odd American folk-piece, a Bach gigue, and the Liszt Liebestraum. Personally I don't like piano records, but when we played it for review in the Studio the other afternoon I had to admit for once that here was one worth listening to. In fact I became so interested that I played about a dozen piano records that evening, among them the excellent Appassionata Sonata recording by Bauer for Victor (6697 and 6698) and Szreter's Soiree de Vienne for Odeon (3208).

Coming to the orchestrals, we have the long-heralded Brunswick New Hall of Fame Symphony Series Sets Nos. 1 to 6. Ein Heldenleben, and the Fifth and Seventh Beethoven Symphonies were, of course, already in the Studio in the Polydor pressings. Perhaps most noteworthy among the ones new to us is the Strauss album of the Interlude and waltz from Intermezzo, and the waltzes from Der Rosenkavalier. The Intermezzo

excerpts are among the most interesting things that I have listened to for a long time. But as far as the Rosenkavalier Waltzes are concerned it is impossible to decide between Strauss' version and that of Mörike for Odeon, also issued this month. I have played both several times and like R.D.D. find it impossible to state a definite preference. It is a wonderful experience for us in the Studio to have the privilege of comparing various versions—a pleasure which more than repays the tedious and less pleasant features necessarily connected with a publication.

The organ concertos failed to impress me to any great extent, possibly because I have classed them with piano records, never caring for either. An antipathy that—as with many other music lovers—can be traced back to early experiences of forced practice hours at the keyboard where parental force was employed in vain to make a virtuoso out of me!

With the Mozart Jupiter Symphony a choice becomes necessary among the four versions now available: Heidenreich—Polydor and Coates—Victor, acoustic; and Godfrey—Columbia and Strauss—Brunswick, electrical. I was most pleasantly surprised by Strauss' proving that he is able to capture the real Mozartean atmosphere, a feat which I had hardly expected after his unsuccessful version of the Mozart E flat symphony, one of the early Polydor electrical recordings. I have received several letters asking me for advice on the purchase of a Jupiter symphony set, whether the Columbia or the Brunswick version should be chosen. I can give only the same reply as the reviewer, "It all depends on what one wants!"

The Victor-Stokowski re-issue of Debussy's Afternoon of a Faun (6696) is another most worthwhile record. The Victor Symphony Orchestra is ably represented by a Madam Butterfly Fantasia (35786) which comes close to making one like Puccini's music. The Columbia Symphony is also well represented by a coupling of the two most popular wedding marches (50051-D).

Two things I can hardly recommend this month; one the Victor-Heifetz version of the Schubert-Wilhelmj Ave Maria, rather a disappointment after Heifetz' splendid earlier releases; and the other Wotan's Farewell and the Magic Fire Music conducted by Siegfried Wagner for Odeon. The Magic Fire Music can stand no comparison with the excellent Coates version. Indeed it may be well for Siegfried that his father is unable to hear this performance, or otherwise he would hardly escape without a parental reprimand of considerable severity, to say the least!

As far as the vocal records are concerned, we must look to the foreign releases for something out of the ordinary, the black label issue in the Victor foreign records of Wotan's Farewell as sung by Kipnis and accompanied by Dr. Blech and the Berlin State Opera House Orchestra (68863). "Vories" and others repeatedly called our attention to this work when it was first released abroad and no one can fail to agree upon

its merits, and particularly that it is a wonderful value at the price of \$1.25 at which it is issued here.

Among the other foreign releases worth mention is Creatore's two-record Carmen Selection (35841 and 35842) in the Italian list, further proof of what band performance and recording at their best may mean. With the excellent and varied repertoire now available through this remarkable Creatore series it is possible to give a band concert at home easily superior to anything that would be possible to hear in concert, for Creatore is far more attractive on his records than in person. I had the misfortune to attend one of his concerts a week or so ago and was both disappointed and annoyed by his jack-in-the-box methods of conducting. He has obviously deteriorated from the Creatore whose dignified concert manner I admired when I heard him in concert over twenty-two years ago in Bridgeport, Connecticut. The admiration one gains from his records fades away when one is painfully made aware that in concert he is less a musician than a showman playing unashamedly to the gallery. I fooled R. D. D. into hearing him later in the week and he felt as when Koussevitzky misplays Delius, or as Mrs. Johnson and I felt on one historic afternoon when we heard Stuart Mason give the "world's worst" performance of Tchaikowsky's Fourth! After all, records sometimes save one a great deal of disillusionment.

Also among the Victor foreign releases are to be mentioned two Marek Weber records (68824—Tosca Potpourri, and 68825—Rachmaninoff Prelude); his Tales from the Vienna Woods Waltz is among the domestic issues (20915). Of these only the waltz is at all worthwhile, and even there Shilkret has given us a far better version of that deservedly beloved work on Victor 35775, released last winter.

The Phonograph Societies are unexpectedly slow in getting under way; so far we have heard only from those in Philadelphia, Providence, New York, and Minneapolis. However, the season is barely begun yet, and next month will undoubtedly see full activities resumed. From throughout the country we continue to receive letters that indicate the steadily rising interest in the Society Movement.

Here in Boston, where a number of exceptional difficulties have confronted the Society, a number of new enthusiasts have become interested in the movement and plans are being laid for an early series of meetings. Arrangements are under the direction of a committee comprising Mr. George S. Maynard, the able President of the Boston Society, as Chairman, and Messrs. J. W. Goldthwaite, W. Scott Goldthwaite, and Harold A. Sewall,—all sincere and energetic enthusiasts, whose efforts seem sure to accomplish noteworthy results here during the coming season.

The increasing complexity and extent of the needs and duties of the publication prevent us of the magazine from taking the active part in the society that otherwise we should be glad to take, but of course we shall continue as co-operating

members and shall retain undiminished the particularly warm and personal interest we have always felt in this, our first society. With the co-operative enthusiasm and abilities of the new members of the society, we can rest assured that the Boston organization will successfully surmount the many obstacles which have confronted it in the past.

Over forty members are now regularly enrolled and eager to lend their services, but the problem of a suitable meeting place is still a difficult one. Dealers' shops—used at first—are becoming more and more unsuitable as the members are desirous of making the society a purely amateur organization with no suspicion of commercial influence.

It is to be hoped that many new music lovers can be interested in the society and we trust that any of our readers living in the vicinity of Boston who are not already members will lose no time in getting in touch with Mr. Maynard, who should be addressed in care of the Fine Arts Department of the Boston Public Library.

From the Chicago Gramophone Society word has come of the plans for a second set of records to follow the Franck Prelude Choral and Fugue issue of several months ago. Mr. Fisher writes me that an over-crowded schedule at the recording studios has necessitated the postponement for a few weeks of the making of these records, but that the recording will be speeded along with as little delay as possible. Full details of the work and the artists will be announced in an early issue.

Another record issue announcement should be made here, although the releases themselves cannot be named until next issue, when they will be reviewed in full. This is a special list of Victor Red Seal records to be released on November 11th. It is both long and varied, including works of uncommon interest to every enthusiast, several electrical re-recordings of old favorites, and a large number of new issues. Don't overlook it!

And apropos of "overlooking" anything, I trust that no one will overlook the new typographical changes that have been introduced this month. The italics in which by General Review has been printed have evidently proved unduly difficult to read; with this issue they are abandoned forever! The introduction of black-face type for titles in the review columns also should add material to both eye-ease and convenience in looking up records. Further changes may be made later; we are always open to receive suggestions and to adopt those which prove practicable and valuable.

The article on the San Francisco Symphony Orchestra and its Conductor, published last month, has apparently aroused considerable interest in the West. Among the comments received, the one that gave us all the most pleasure was a very kind note of appreciation from Dr. Herz himself, who expressed in particular his keen pleasure in the thought that "through our records we are giving the music lovers in the East an opportunity to hear some of the work we are doing out here." For the benefit of our western friends, perhaps Captain Barnett would give us

permission to use an altered version of his slogan, "Hands and Ears across the Continent!"

The tests of the Euphonic and Symphonic needles proved a signal success judging from the reports we have received from the enthusiasts who have put them on trial. Some of the reports are published elsewhere in this issue; the others will follow next month. For those who have decided to use the fine gauge needles and grips, we are glad to announce that the H. Royer Smith Company of Philadelphia has cabled across for a large supply and should have them available by the time this is published. Not content with this alone, Mr. H. Royer Smith has also decided to import a supply of the Russian Ballet Orchestra records made by Edison Bell, about which we have received so many inquiries. Further tributes to the progressiveness of one far-sighted American dealer!

Another example of the work of a progressive spirit, this time on the part of a manufacturer, also deserves comment. I refer to the new and enlarged booklets of biographical and musical notes accompanying the last group of Columbia Masterworks Albums. All the companies have been bringing out ever more elaborate and valuable album booklets, and Mr. George C. Jell, who edits the Columbia booklets and annotations so capably, gives further effective proof of his determination to keep at the head of the procession of new developments. Mr. Borowski's excellent notes for the new Brunswick album series have already been commented upon, but I should not forget the un-named author of the Victor booklets, whose sound musicianship and colorful literary style have long given us as much occasion for admiration as the actual recorded works in the Victor Music Arts Library which they accompany. These notes are doing a world of educational good; now it can only be a question of time before they include a complete miniature score of the composition!

Of course everybody has heard about the new combination Columbia-Kolster electric pick-up phonograph, and the glowing reports are by no means exaggerated. I have heard one of the advance models and must confess that it really is a wonder! Further details will probably be given in these pages next month.

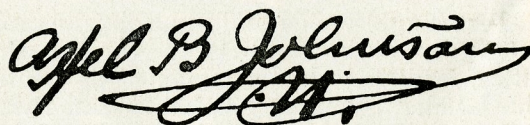
Another new instrument now going on the market is the Edison Company's "Edisonic," which I have not yet heard, but of which I am informed by an enthusiast friend who heard it at the factory that it is a revelation in reproduction. A package of the new Edison records arrived at the Studio too late for review, in this issue, but the one record I had a chance to hear demonstrated effectively the remarkable progress in recording the Edison Company has achieved. The scratch is now entirely gone; there is abundant clarity and volume with no decrease in tonal beauties. The record I heard was No. 60063, our old friend Juan Pulido singing Amapola and El Relicario. Hearing it convinces me that something quite exceptional can be expected in the future. Edison owners will be happy to know

that the Edison Company will enter the field of classical recording within a few months, with a series similar to the Masterworks, New Hall of Fame, Music Arts, and other libraries of major musical works.

For some time we at the Studio have felt the need for more adequate quarters. The consolidation of the business office with the Studio, a more efficient arrangement, has severely taxed our space limitations, and our continuous growth is further making it imperative that we seek larger quarters. Obviously, we cannot locate in the business section and in choosing our new location the advantage of a quiet street played a large part, for even at the present address we have been bothered by traffic noises while testing rec-

ords and instruments. Our new quarters are more modern and have been specially fitted up for our needs. They are only a short distance from the present location, but in a more quiet district. We move on November 5th, so after that date please address all communications to

47 Hampstead Road
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The Minneapolis Symphony Orchestra

(Exclusive BRUNSWICK Artists)

ON November 4th, 1927, the Minneapolis Symphony Orchestra will hold a gala concert in the Lyceum Theatre, Minneapolis, celebrating the twenty-fifth anniversary of the first concert given in 1903 by the then newly formed organization. Before 1903, the leading musical organization in Minneapolis was the Philharmonic Club, a large mixed chorus, which gave four concerts every year, under the direction of Emil Oberhoffer. In spite of the merits of the chorus itself and the talents of the conductor, it was found difficult to give finished performances on account of the inability to recruit an adequate accompanying orchestra. The desire was strong for a permanent orchestra, both to play with the Philharmonic Club and to give regular symphony concerts, and under the leadership of a group of Minneapolis business men and musicians a campaign was inaugurated to raise funds for such an orchestra.

The first concert of the new organization was given in November 1903, and it is the identical program of this first concert that will be given again in this present 25th anniversary season.

Mr. Oberhoffer, whose efforts had accomplished so much musical good in Minneapolis, was naturally chosen as the Conductor of the new orchestra, and he remained in that post until 1922, when he was succeeded by the present conductor, Henri Verbrugghen, a distinguished Belgian musician.

From the very beginning, the Minneapolis Symphony Orchestra was a decided success, and its activities were soon expanded to cover regular series of concerts in St. Paul, and visiting concerts throughout the North and Middle West. From a personnel of fifty musicians at the first, the organization is now of full modern symphonic proportions. The financial affairs of the orchestra have been exceptionally well managed and complete stability is insured by a regular guar-

antee fund. The North West seems particularly whole-hearted and energetic in supporting their musical organizations; untiring co-operation has always been given the orchestra by the members of its community. Indeed, it would be hard to find a single music lover in Minneapolis or St. Paul who would not defend with his life his faith in the Minneapolis Symphony as the finest orchestra in the country—if not the world! So overwhelming enthusiasm may seem a trifle exaggerated to more cold-blooded Easterners, but it is this very enthusiasm that has enabled the orchestra to make such regular and unfaltering progress.

During Mr. Oberhoffer's time as conductor, some of the most interesting "first performances in America" were: Delius—Dance Rhapsody; Strauss—Festival Prelude; Skilton—Indian Dances (first performance anywhere); Sibelius—Suite, Scenes historiques, and First Violin Serenade; Alfven—Third Symphony and other works; Stenhammer—Midvinter; also several of Oberhoffer's own compositions. American music was well represented in works by Carpenter (Perambulator Suite); Chadwick (Symphonic Sketches, Tam O' Shanter, etc.); Converse (Endymion's Narrative); Hadley (Third and Fourth Symphonies, etc.); Edgar Stillman Kelly (Aladdin); MacDowell (Indian Suites, etc.); and many others.

BORN in Brussels, Belgium, the only son of a well-to-do manufacturer, Henri Verbrugghen was apparently destined for a professional career, preferably that of a doctor. But his early violin studies revealed a remarkable talent that attracted the attention of Ysaye, the great violinist, who took him as a pupil. His first public appearance was in his native city and proved so successful that he was taken to London when he was fourteen, and where he created a positive sensa-

tion. For five years he followed the path of a concert violinist, but by that time had tired of what he well termed, "the futility of spending my life with a violin tucked under my chin. Determining to become a conductor, he became a member of a Welsh orchestra and worked his way up to the concertmaster's desk. After considerable orchestral experience in England and on the Continent, he became assistant conductor of the Symphony Orchestra of Glasgow, Scotland, and later conductor.

Verbrugghen soon built up a considerable reputation by guest concerts in various European cities, leading to his engagement as conductor of the London Symphony Orchestra in the famous Beethoven festival of 1914, and the next year in the Beethoven-Brahms-Bach festival. From London he went to the State Conservatory in Sydney, Australia, as director, and also organizer and conductor of the State Symphony Orchestra. From Sydney he came to Minneapolis where he has established a firm reputation and won remarkable tributes both to his musicianship and to his personal qualities.

Lists are not at hand of Mr. Verbrugghen's "first performances", but a glance through the works performed during the last season reveals many of unusual interest: Atterberg—Ocean Symphony; John Beach—The Asolani; Braunfels—Fantastic Variations on a theme of Berlioz; Charpentier—Impressions of Italy; DeLamater—Symphony after Walt Whitman; Delius—Brigg Fair; Percy Grainger—The Warriors; Ernest Hutcheson—Fantasie for two pianos and orchestra; Ibert—Escales; Malipiero—Impressioni dal Vero; Miaskowsky—Second Symphony; Rachmaninoff—Second Symphony; Respighi—Pines of Rome; and the seldom-played Strauss Burleske for piano and orchestra (E. Robert Schmitz, soloist). The regular classical repertory was of course maintained, and special Beethoven concerts were given to commemorate the Centennial, one of which included the Ninth Symphony, given with a combined chorus drawn from the Apollo Club and the Minneapolis Symphony Chorus. A special concert with the St. Olaf Lutheran Choir was also given.

Besides the Friday evening series of concerts in Minneapolis, the orchestra also gave a series of popular concerts on Sunday afternoons, including in its programs such works as: Oberon Overture, Nut-Cracker Suite, Prelude and Love Death from Tristan, Scherzo and Nocturne from the Midsummer Night's Dream music, Beethoven's Third Piano Concerto, Brahms Hungarian Dances, and even the Pines of Rome of Respighi.

(A word of praise should be given here to the excellent program for the regular series of concerts and also the necessarily abbreviated notes on pieces played on Sunday afternoons; William H. Marzolf is the editor of the program books and there are very helpful thematic illustrations in notation. Nor should mention be forgotten of the courtesy of Mr. Arthur J. Gaines, the Manager of the Minneapolis Orchestral Association, in

sending the concert programs regularly to the Studio.)

The Minneapolis Symphony is under exclusive contract to the Brunswick Company for recording, but as yet their records have been infrequent and hardly representative. They are three in number; two of which were first issued in acoustic versions, and later replaced by electrical ones.

Brunswick 15117 (10 inch) Hill: Waiata Poi, and Giraud: Melodrama from "Piccolino"

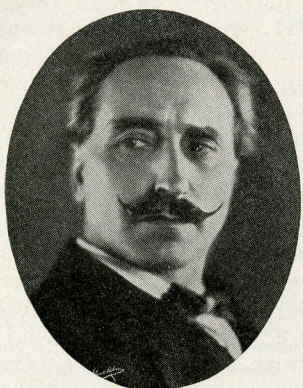
50088 Weber: Freischutz Overture

50087 Delibes: Coppelia Ballet—Prelude and Mazurka, and Massenet: Dernier Sommeil de la Vierge

The acoustic records of the first two named above are now withdrawn, despite the fact that many phonograph enthusiasts esteemed them above the electric versions which replaced them. The Maori Dance-Song, Waiata Poi, (the new record is reviewed on page 39 of the November 1926 issue) has been of no inconsiderable value in musical appreciation work, for it is a piece which catches the instantaneous attention of even the most unmusical listener. The Coppelia excerpts (reviewed on page 401 of the June issue) promise to be of equal value. This latter record is easily the best of Verbrugghen's so far, despite the ineffectiveness of the Massenet salon-piece on the other side. The new versions of the Freischutz overture and Waiata Poi do not measure up to the same standards of recording as the Delibes record—or even to those of the early acoustic versions. We are sure that the forthcoming releases by the Minneapolis Symphony will be more adequately representative of both manufacturer and musicians, for both have proved beyond any possible doubt their merits and the standards they can achieve.

Every music lover will certainly join us in hoping that the new Symphonic Album series that the Brunswick Company has so successfully inaugurated will soon include some sets by both the Minneapolis and Cleveland Symphonies. Both of these have suffered in the past from the ancient custom of "cutting", now—we sincerely trust—abandoned forever!

The Minneapolis Orchestra has been doing notable work for the cause of music appreciation in America and its untiring efforts have made a permanent mark throughout the North West. Mr. Verbrugghen's repertory includes many fine compositions, of both novel and standard nature, which are badly needed in Recorded Symphonic Literature. It would be a real pity if both conductor and orchestra are not given an opportunity to record some of these works; the Brunswick Company's recording has here a splendid chance to give new proofs of its remarkable merits, and the new Brunswick Masterpiece series can be further augmented by major works from an American orchestra whose career and future deserve appreciative study

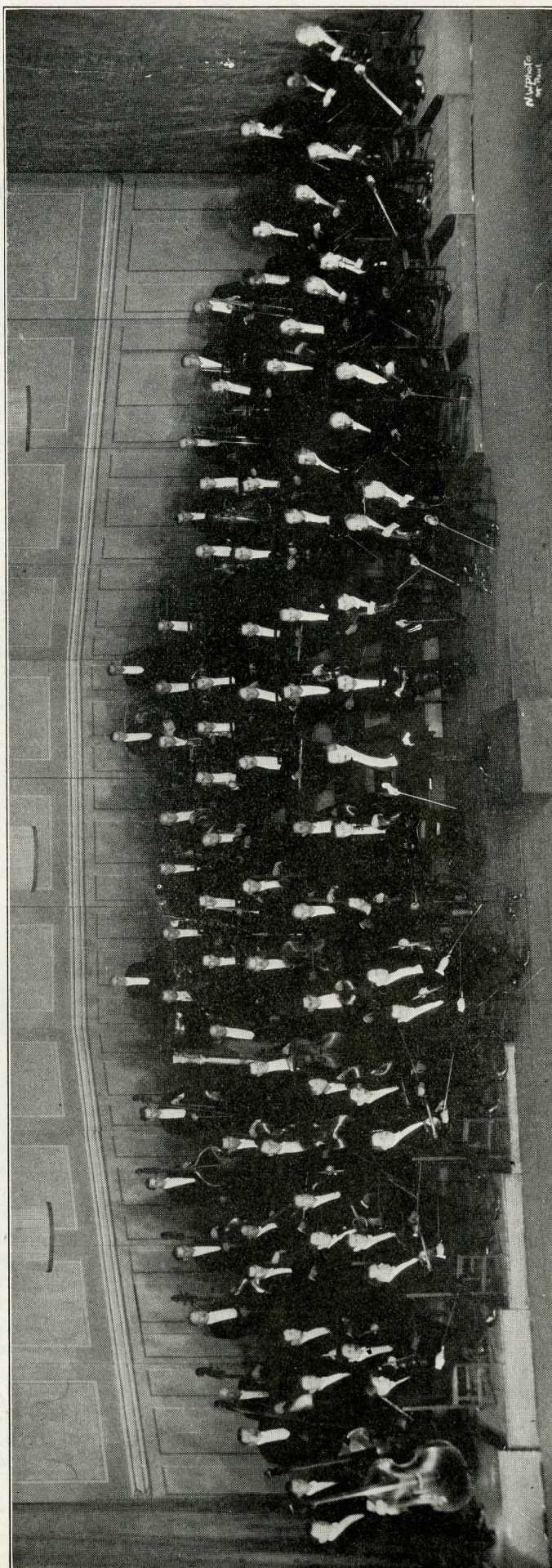


MINNEAPOLIS SYMPHONY ORCHESTRA

HENRI VERBRUGGHEN
Conductor

History and Recordings

Exclusive *Brunswick* Artists



Dr. Frederick Weissmann

Exclusive Parlophone-Odeon Artist

(Photograph on Front Cover)

TO American music lovers Dr. Weissmann is known only by his recordings, made by the Parlophone Company in Germany, and issued here under the Odeon label. To us his name is inseparable from that of the phonograph; it is difficult to realize that he actually conducts concert performances also, so closely has his personality become entwined with the association of records. Those poor souls who still fondly believe the phonograph a mechanical monster, the murderer of the artist's personality, can find scant sympathy from the Old Guard of the enthusiasts, to whom Weissmann is as real a person and as vivid a personality as any musician whom they have seen and heard in the flesh. Perhaps he is even more real, for surely there are few concert artists whose performances suffuse their hearers with a sense of individuality as strong and as crystal clear as Dr. Weissmann's records do.

And all this is in spite of the fact that the vast body of his work is acoustically recorded, some of it dating from the early days of symphonic recording of major musical compositions. From a mechanical point of view these old disks are considered antiquated today, but from a musical one, they are as fresh and new as ever. The new phonograph converts, entranced by the obvious splendors of the new process and its triumphs, give scant attention to these masterpieces of another day, but the new recordings will do well indeed if their inner worth survives the test of the next mechanical revolution in recording as well as Weissmann's works have done the recent one!

If for nothing else, Weissmann's fame would be firmly established by his part in the first complete recorded library of the nine Beethoven Symphonies, made under his direction with the exception of the Seventh and the last movement of the Ninth. The historical importance of this issue can hardly be overestimated, especially in America where the Okeh (then the General) Phonograph Corporation released them in its Odeon Library. From the beginning, most of the great works of Weissmann and his colleague, Dr. Mörike, were released in this country as well as abroad, and while their actual circulation never reached great proportions (the difficulties connected with obtaining them in the market have only lately been ameliorated), their actual influence was far-reaching and powerful in building the foundation for the phonographic renaissance that is now upon us.

A list of Dr. Weissmann's recordings should be given before more detailed mention is made of them. The works starred are not yet available in this country.

Electrically recorded:

Beethoven: "Battle Symphony"; Jener Symphony*
Mozart: Don Juan overture*
Flotow: Martha overture*; Stradella overture*
Wagner: Tannhauser—Grand March

Acoustically recorded:

Beethoven: Symphonies—1, 2, 3, 4, 5, 6, 8, and 9 (except the last movement, which is conducted by Dr. Mörike).
Overtures—Leonore No. 3; Coriolan; Namensfeier*; Der Weihe des Hauses*; Twelve German Dances*
Mozart: Symphonies—G minor*; E flat*; Jupiter*. Overtures—Don Giovanni; Così fan Tutte; Der Schauspielerdirektor*; Die Entführung aus dem Serail*; Figaros Hochzeit; Idomeneus*; Die Zauberflöte*. Three Old Dances*; Turkish March*
Haydn: Symphony—G major ("Surprise")*
Weber: Invitation to the Dance. Overtures: Der Freischütz; Preciosa*. Introduction Act III, Der Freischütz*
Nicolai: Merry Wives of Windsor overture
Bizet: Carmen Excerpts
Tchaikowsky: Symphonie Pathétique; 1812 Overture*
Liszt: 2nd Hungarian Rhapsody
Kéler-Bela: Lustspiel overture (Hungarian)
Wagner: Tannhauser overture; Die Meistersinger prelude
Strauss: Salome's Dance
Strauss (Johann): Der lustige Krieg*
Smetana: Libussa overture. Moldau
Berlioz: Symphonie fantastique* Roman Carnival overture*
Humperdink: Hansel und Gretel-Vorspiel*, Hexenritt*, and Knusperwaltzer*
Lortzing: Overtures—Der Waffenschmied*; Undine*; Zar und Zimmermann*; Der Wildschütz*
Saint-Saëns: Samson and Dalila—Ballet Music*
Grieg: Peer Gynt Suite*. Sigurd Jorsalfar Suite*. Hochzeitstag auf Trolldhaugen*
Goldmark: Sakuntala overture*. Queen of Sheba—March*
Puccini: La Bohème—Fantasie*
Ponchielli: La Gioconda—Ballet music*
Rossini: William Tell overture*
Mendelssohn: Ruy Blas overture
Brahms: Academic Festival overture*
Thomas: Mignon overture
Glück: Iphigenia in Aulis overture

A remarkable list of records to be credited to any one man, and still more to one of Dr. Weissmann's comparative youth—he is only thirty-one! Naturally, the Parlophone Company would never have given so many important works to any one who had not already proved his mettle; Weissmann had given abundant evidence of his talents before he set to work on the first recorded series of Beethoven's Nine Symphonies ever to be issued. Like Schumann and many another musician, he was intended by his parents for another career, that of the Law, but again the urge of music proved too strong for any parental control, and the piano and composition soon outdistanced legal studies, even though he went to Heidelberg University for a time. It was music, however, which he studied, and his earlier lessons with Rehberg, were supplemented with work with Wolfrum, and later Braunfels in Munich.

Bruno Walter was conducting in Munich at the time and played an important part in turning

young Weissmann's thoughts towards conducting as a career. His first post was at the Frankfort Opera House; later he was at Cologne, Düsseldorf, Dresden, and Munich,—working his way upward until finally he was rewarded with a post in the Berlin State Opera House, where Max von Schillings was Director. Under the later's generous fostering, Weissmann was given every opportunity to progress, and the fame he has won already is good proof of his ability to take full advantage of the remarkable opportunities that were given him.

It was at this time he was engaged by the Parlophone Company, for whom he has been recording ever since, in connection of course, with his regular work at the Berlin State Opera house. He has also been conducting at the Opera House at Münster, and it is rumored that he is to lead the German Opera Company on its concert tour of South America this year.

Among the recorded works by which we know and admire him in this country, the Beethoven Symphonies take first place of course,—and particularly the first four, the sixth and the eighth. The flood of Centennial electrical recordings antiquated some of these, but there is many a record library will still retain a favored place for these sets even today. Personally, I have always believed his First Symphony the superior not only of the Polydor acoustic, but also the Columbia electrical versions. And brilliant as Beecham's great Columbia version of the Second is, Weissmann's can still be heard with pleasure, particularly in the third movement where his reading has a slight edge over the other. And the Eroica! Of course, it sounds dim and pale enough after Coates' incomparable performance has once been played, yet in its day, it reigned alone. Most of the others are completely out of the running now, except possibly the Eighth—at least for those for whom the orthodox virtues of Weingartner have no charms. If Weissmann is ever given the opportunity to re-record these symphonies under the electrical process as it is evidenced in the current Parlophone-Odeon orchestral and choral releases, then may the others well look to their laurels.

Of his recent recordings only the "Battle Symphony" has been issued in this country as yet, but it bears ample testimony to his talent for infusing grace and warmth into a work of what is after all comparatively small musical worth. His reading, added to the novelty of the composition itself, makes it of uncommon interest in spite of its aesthetic shortcomings. From abroad come reports that the new "Jener Symphony" is played no less delightfully.

Among the other recordings, those that have attracted the most attention and praise include the Beethoven and Mozart Overtures, Smetana's Moldau (which has always been preferred at the Studio to the Polydor version), Weber's Invitation to the Dance (in spite of a severe blast and none too competent recording), the Merry Wives of Windsor Overture (still the best interpretation), the Carmen excerpts, Tchaikowsky's Pathétique (supreme until the Coates' version swept

all before it), Grieg's Sigurd Josalfar Suite, and the Berlioz Symphonie Fantastique (whose release here was prevented by the Columbia Company's issue of Weingartner's version, the first electrically recorded symphony).

His Roman Carnival and Brahms' Academic overtures never reflected great credit upon him, and his Meistersinger prelude was sadly inadequate, even in its best days. Yet his Oberon overture can still be heard with enjoyment. Weissmann, like the rest, has had his ups and downs, yet nearly all of his comparative failures are due to the unwise choice of selections. The field of his talents is somewhat circumscribed, yet within it he is an acknowledged master.

One never feels towards him as one does towards other recording conductors: one does not bow down and worship either submissively or unwillingly, nor admire or dislike in an abstract, dispassionate way. Weissmann always seems a friend of his hearers; one should like to drop round into the green room after the concert and talk the program over! One's admiration for him is like that for a genial, talented friend: "Sure, I know him, he's a fine fellow!"

And we gather all this from disks of clay and wax alone! For Weissmann's personality is expressed on his records as surely and perhaps even more deeply than it must be in concert. His old records—acoustic or not—will still be cherished by virtue of this personality, and the new ones eagerly awaited for a more complete exposition of himself and his powers. Perhaps the opportunities of the new process will entice him into a little greater excitement and fire in his performances, in which there is sometimes too much geniality for his own good. At any rate, they will be something to look forward to, and to add to the many record libraries in which he has long held a place that is individual and honored, that of a true phonographic musician and friend.

Meanderings

By THEODORE FELAND GANNON

TO the phonograph shark who noses his way across the Atlantic for a summer vacation I feel there will come many items of more than passing fancy, whether he be in search of them or not. In my own case, had I wished to forget the music box for a bit, it would have been an extremely hard feat to accomplish. Almost everywhere you turn there is some attraction to remind you of your favorite hobby. After six weeks of rambling around England and the Continent, I am convinced that the fan had better go to the South Sea Isles if his winter activities with the needle and turntable have worn him weary.

To begin with, the *Leviathan* had aboard her an excellent Auditorium Model Victrola, over which

presided a young man representing the Camden company. He had a goodly selection of discs, properly apportioned to suit the tastes of a thousand travellers. There could have been a larger supply of prime orchestral recordings, since the installation was used lavishly as an adjunct to the motion pictures. But it is yet new and the collection should grow during the winter. So much for five happy days at sea.

Paris, unless you have plenty of spare hours, will hardly hold your attention, gramophonically speaking. I may have chanced upon an unusually poor lot of shops but in any event the records I wished were invariably out of stock. I make an exception to this in the case of the estimable Pathé Frères, whose larger house held a good library. This firm is the leading one in France and as a result, most of the foremost French artists are under their banner. The manager of the retail store, Mr. Hurteaux, was exceedingly kind, taking great pains to give me a good picture of the phonograph situation in his country. Cheaper machines are purchased, it appears, in preference to the more costly ones, even though the customer is well to do. Record prices are about the same as in America. I was surprised to see the old rebate system still in vogue, that is, you are allowed so much for worn discs when purchasing new ones. The Pathé concern still uses the sapphire stylus, though some of the issues are by the Actuelle process, thus permitting changeable points. I also noted a few transfers from the old to the new system, particularly of the artists who are no longer active.

The Pathé catalogue proved very attractive. There is quite a list of recordings by Edmond Clément, many of which have never been heard over here. This was a rare feast, more especially to me as I have long placed the little Frenchman on a pedestal where few are permitted to stand. On another page I found several things by Emma Calvé, which the collector might fancy. There were likewise listed eight reproductions by Edouard Risler, who, despite the rather apathetic reception tendered him by the metropolitan musical populace several seasons ago, remains one of the leading pianists in Europe today. "The paths of glory, etc."

M. Hurteaux extended to me the privileges of his parlors during my short visit and promised his best attention to whatever I might order at a later date. I should say that those who are in search of Pathé recordings would do well to communicate with this gentleman at 30, Boulevard de Italiens.

My average for concert and opera-going was exceedingly low, that is, in Paris. There are a few voices that now come back to me from visits at the Opera Comique. Guénot, a bass-baritone, we shall hear of ere long, if he continues to sing as he did upon the occasions I happened by the house. His name appears in the Pathé lists but I did not notice it until after I had left France, so could not try him out. Willy Tubiana, we have heard on the French H.M.V. Micheletti, is quite the prize tenor of the lot, Italian to the extent of

repeating "Le Rêve", and slurring a la Schipa throughout "Manon". Yet he sings easily, with freshness, and is altogether a pleasing artist. The feminine element did not find my favor. One of us had an off day. The American soprano, Hallie-Stiles, is very popular, drawing many curtain calls and much mid-act applause. Most likely we shall have her back soon, if rumor be true.

The Orient Express took me out of Paris and after some changing and stopping I found myself in Stuttgart with a few hours to while away. Said hours were whiled away in a small gramophone shop, where I picked up two records from "Tristan" that had I been seeking for a couple of years. That was a thrill. Now I have all I can find recorded from the world's greatest show and if some kindly soul will delve into his archives and furnish me with an authentic list of all that has been done I will be faithful unto death.

Further hope brought me to Bayreuth, quaint yet modern, teeming with history but not necessarily Wagnerian, and quite as delightful as ever one could imagine. Between tramps to the Hermitage and attendance at the performances, I did quite a bit of gramophonizing. The store of Carl Giessel, held the largest stock in town and what was not immediately available they quickly procured, so my wants were soon satisfied. The familiar makes were in evidence, particularly Parlophone, Odeon, Grammophon, Vox, Columbia and even the new Brunswick. All recording, of course, is now electric.

Most fans are acquainted with the German catalogues so little discourse is necessary. I found some very delightful choral things done under the direction of Prof. Rüdel, also some excellent operatic excerpts. The best known vocalists and instrumentalists of the country are well represented, as we are aware. The chief craze just now seems to be for Richard Tauber. He sings anything and everything, "Don Ottavio" one night and then a week in "Paganini". Some American impresario will make his everlasting fortune with this tenor if he only realizes it. Tauber is not a completely satisfactory artist by a good deal but he has an appeal, a certain sense of knowing how far to go with each particular audience and in the bargain, a lovely voice only spoiled by strange usage.

Perhaps it is well to mention here that there are practically no large machines in Europe such as the electric methods have given us. The manufacturers have changed the tone arms and sound boxes but left the tone chambers and cabinets about as before. Often I longed for a good Credenza to try out an especially fine bit of recording. I presume in this case it is again the financial situation that has governed the output. The factories point out that if the old cabinets can be sold unaltered there is small percentage in changing them. In Germany I heard mention made of the Panatrope but did not find any dealers who possessed one. In England the sale was exceptionally large.

Just a word about the Festival. Right off I am

sure we can put on better Wagner, but we cannot provide better audiences. Abroad they behave. The whisperer is ostracized. The latecomers—excuse me, there are no latecomers. The coughing chorus and the claue are absent.

Most of the singers were second rate. Exceptions are made in the cases of Schorr, Kipnis, Larsen-Todsen and one or two more. The top of the lot so far as I am concerned, was Ivar André-sen, a bass of parts. His is a rich, smooth, full organ that makes you think there are still some who know the art of vocalism. I shall recall his Gurnemanz when other roles in my memory have faded away. Oh yes, he is recording for Odeon, though I found but one of his discs, an air from "Lohengrin". To me the "Tristan" and "Isolde" of Gunnar Graarud and Emmy Krüger were very sufficient, barring the lady's deviations from pitch and personal alterations of the score. The former, I think can be found in the Grammophon catalogue. I am not, however, prepared to give an evaluation of his listings. Many will remember Carl Braun, Eduard Habich and Barbara Kemp. Theodor Scheidl sang frequently and well. Maria Ranzow, who did "Fricka" and "Waltraute" impressed me as having the gift, but I did not see her name in any record booklet.

After Bayreuth came the Munich Festival. Several familiar names were seen on the programs. Those of Emil Schipper and his wife Maria Olzewska were quite prominent. It is to be regretted their American tour this year has been cancelled. They are superb artists. Tauber, Otto Wolf, Knote, Bender, Rehkemper, and Kappel were frequently listed. Of Wilhelm Rode, I would say a bit. He is a baritone whom the Metropolitan could well add to its roster. I am told his repertory is extensive and certainly his ability is unquestioned. Alas, I could locate no recordings. Finally, there is Heinrich Schlusnus from Berlin, the leading baritone in Germany and better than any I have heard in this country. Phonograph chatter has it that he is doing many new numbers and remaking some of the old ones. I for one, am anxiously awaiting them.

I might mention the fact that the "Electrola" the Victor's new trade name in Germany, is going over in great style. In every shop where the sign is carried the clerks try to sell you that brand first and always with the remark that it is the best. Just another tribute to Yankee skill, shall we say?

My first British stop was at Croydon, where I got well filled with sand from the rear of the departing "Silver Wing". That plane has everything aboard except a phonograph. From the Imperial Airways' office I took a taxi to 58 Frith Street. The number was vaguely familiar as I gave it to the cabby. I got the impression that it had something to do with periodic money orders, wooden boxes filled with white label records, yellow backed magazines, voting lists and the like. We reached the place and I was admitted by a youth who said I was expected. This, it appears was the office of *The Gramophone* a worthy publication, edited by Compton Mackenzie, with the

able assistance of Christopher Stone. After an exchange of greetings, the latter decided food would be in order. My accord was perfect so we departed to a small club upon the roof of which I and my travelling garb found hiding from justifiably prying eyes of sane Londoners.

Upon our return I was admitted to the sanctum sanctorum, from whence emanate such delightful thoughts on the talking machine. This hallowed spot is below deck, nautically speaking, and therefore religiously quiet. Mr. Stone's desk occupies one corner. Shelves full of records, scores, and books fill a side of the room. Another corner holds that much caricatured horn, together with the attendant gramophone and proper gadgets. In the center of the studio there is a large work table with discs laid about in orderly precision for review. This about constitutes the lay-out as it were, of a very historical spot, as far as gramophiles are concerned.

Well, we spent the afternoon in exchanging ideas, comparing notes and endeavoring to benefit the world at large by use of the phonograph. During the course of my stay we received a visit from Mr. Wilson, the gentleman who is responsible for the learned discourses on the technical secrets of many instruments. I found him to be a most delightful fellow, alive to the subject and fully cognizant of all matters pertaining to the scientific construction of sound boxes, tone arms and tone chambers.

The critical staff of *The Gramophone* is much impressed with our electrical issues. They feel that we have the winning margin by a considerable shade. Messrs. Stone and Wilson were most enthusiastic in their praise of the "Rienzi" records done by the Philadelphians. I hope some one sends them Brahms' "First"! Also they were astonished at the size and scope of "The Talking Machine World". According to Mr. Stone, there is no journal on any British trade as comprehensive as that. Compliments to Lyman Bill, Inc!

Our talk naturally drifted to radio. There is little of it on the Continent and not much more in England. Few sets are built at home, though I gathered that this is now coming into fashion. Aside from the British Broadcasting Company's efforts to improve and put the best on the air, there is not a great deal being accomplished. Hasty perusal of the dailies led me to believe that here again we have the edge on our friends across the sea.

I spent one evening at the Savoy. The Orpheans are worthy of a visit whether you dance or not. Their work is delightful, lacking the characteristic wildness of American jazz but done with care, attention to detail of tempo and rhythm, and in good choice. I came away fully sensitive to the aftermath of a very pleasant evening.

My leave taking of London was hasty and I regret more time could not have been spent in the good company of *The Gramophone* staff. They were very happy to receive first hand news of their American Colleagues and of the phonograph happenings at large on this side of the water. I felt very much at home in the cheerful

surroundings of the office and brought back with me many delightful memories of Mr. Stone and his assistants.

On the whole I received the impression that England is ahead of other countries as far as repertory is concerned. The Germans have had a fair library for some time. They are gradually advancing but have not done things on as broad a scale as their competitors across the Channel. They do not seem inclined to touch the advanced at all save where the H. M. V. have pushed their way into a few circles and released a bit of the better stuff. I am sorry my wanderings did not carry me into Italy as I should have enjoyed seeing whether Mussolini has done anything with the gramophone other than talk into it.

Considering all angles, we appear to be far in advance of the foreign enterprises. Our recording is better, our material superior and our resources immeasurably greater than theirs. Our chief duty is to worry American phonograph companies to the point where they will issue sufficient of the best to provide a high class stock that can be drawn upon at will by the real music lovers. We hear too often the wail of the manufacturer, "We cannot sell it therefore why should we issue it."

I for one, should like to see some figures on the losses occasioned by the judicious recording and publication of an opus.

Recorded Remnants

An Open Letter to "S. K."

YOU ask for help in a situation that you realize is a somewhat serious and at least an important one. Now I am more than willing to do anything I can to help you along and want you to feel very free to ask any questions you want. I am sure that you already have this sense of freedom in regard to the PHONOGRAPH MONTHLY REVIEW, but I also want you to feel it toward me.

Your suggestion that you give informal concerts for your customers and friends is a good one, and I feel sure that in the long run you will not only find it a great pleasure and satisfaction but will also find your sale for that type of record mounting. But I do feel that you should first post yourself a bit better on music. Don't be frightened, I am not going to suggest that you go to Symphony concerts or to opera or that you engage a tutor or that you take piano lessons—nothing of the sort! You are an intelligent person and can do all that is necessary at the start by yourself. I am going to suggest to you the names of several books to start reading that will give you a good general idea of the beginnings and the history of music. And I think that perhaps the very best one to start with is Daniel Gregory Mason's "Appreciation of Music". There are, I think, five volumes but all small and to the point. Mason writes clearly and simply, not for the child but for a person of intelligence who knows nothing about music and is anxious to learn. If

you will read this little series carefully, taking your time, you will find that you will soon be able to have a very broad outlook upon music in general, and if some one talks to you of Bach or of Stravinsky you will at once be able to place them in your mind as to their period and as to just what position they fill in music. And I insist that this is neither difficult nor will it take so much time as it would first seem. I have a hunch that once you can grasp this general view that I am talking about you will find it a great sense of personal satisfaction and pleasure. I did not condemn you because you did not like Stravinsky but because you laughed at and about him without knowing a thing about him, what he was trying to do or what he really had accomplished.

And mind you I do not say that such a course of reading will make you like him, not at all—but it will show you why you do not like him.

I further suggest, as you read along, that you pay particular attention to Mozart and that when you run across a reference to a composition that has been recorded go to your shop and take out the records and listen to them,—after hearing them see if you agree with what Mr. Mason says.

I hope that you will take my suggestion seriously and will at least give it a trial. I shall be more than anxious to hear the result and what progress you are making.

VORIES.

I just got in a splendid package from Imhof in London and opened it with much excitement only to find that all the records were broken. The Schumann set of "Frauenliebe und Leben" however, was only badly cracked and I could get some idea of the records. I am inclined to disagree with what Mr. Klein said in the Gramophone; and give them, on the contrary a very high recommendation.

Miss Bettendorf has a lovely voice, the songs are charming and are well recorded. What more could one desire? I wish that we would get more of these song sets, it seems a shame just to make one song from a cycle.

VORIES.

Recorded Symphony Programs

By ROBERT DONALDSON DARRELL

WITH the beginning of the concert season, this feature, devoted to the analysis of the programs of the leading symphony orchestras from a phonographic standpoint, is being resumed. From the overseas readers of the magazine we have had many expressions of interest in these articles, which give those music lovers who are denied all opportunity of hearing the great American orchestras, except through their records, an indication of what is going on in the concert halls and what works may be duplicated on the phonograph in their own homes.

Every lover of recorded music is interested in the concert performances of his favorite organizations, and every concert goer is a potential

phonograph enthusiast. Everything that can be done to further cement this *entente cordial* must be attempted. It is encouraging to notice the rapidly increasing practice of record manufacturing companies' advertising in symphony program books. Indeed, it is even more noteworthy that several progressive dealers are doing likewise, notably Mr. H. Royer Smith of Philadelphia who keeps abreast of the times by advertising in the booklet of the Philadelphia Symphony Concert at which de Falla's Dances from the Three-Cornered Hat were played, that imported recordings of this work were available through him.

Consideration for our overseas readers has always played an important part in the determination of the magazine's policies, and the added weight of the considerations above bring about the continuation and amplification of this feature, Recorded Symphony Programs. The articles will not follow the exact form in which they were begun last year, rather they will be more flexible and informal, keeping the one purpose in view of providing information on what is being played in concerts, which of these works are recorded, and which are worthy of consideration for future recording. It is obvious that record manufacturers base their repertory policies largely on the concert popularity of musical works. Consequently the continuous and frequent appearance of any one composer's name on concert programs is a pretty good indication that he will soon be equally represented on record-release announcements.

In answer to our request that the magazine be placed on the mailing lists to receive all concert programs, the managers or conductors of the following orchestras have very kindly written to signify their willingness to do so (most of these sent their programs regularly last year, and have always been ready and generous in their co-operation):

New York Philharmonic (Mengelberg and Toscanini, Conductors).

New York Symphony (Guest Conductors).

Philadelphia Symphony (Leopold Stokowski, Conductor; Fritz Reiner, Pierre Monteux, and other Guest Conductors).

Boston Symphony (Serge Koussevitzky, Conductor).

Chicago Symphony (Frederick Stock, Conductor).

Minneapolis Symphony (Henri Verbrugghen, Conductor).

Rochester Philharmonic (Eugene Goossens, Conductor).

Los Angeles Philharmonic (Georg Schuevoight, Conductor).

Cincinnati Symphony (Fritz Reiner, Conductor; Victor de Sabata, Guest Conductor).

San Francisco Symphony (Arthur Herz, Conductor).

St. Louis Symphony (Guest Conductors).

Boston Philharmonic (Ethel Leginska, Conductor).

Halle Orchestra, Manchester, England (Hamilton Harty, Conductor).

(Several orchestras have not yet been heard from, but will undoubtedly forward their programs as soon as their season opens).

Readers of the magazine who may wish to send in the programs of civic or other orchestras not on our list, are invited to do so. Several enthusiasts have been most kind and helpful in this way. In particular we should mention Mr. M. R. Bharucha of Bombay, India, who has kept us informed of the progress of the Bombay Symphony and Chamber Orchestras (Edward Behr, Con-

ductor) and of the concerts of visiting musicians in Bombay. He tells us that the difficulties of maintaining an orchestra are great in India, largely because many Europeans prefer to go to their clubs rather than to a Symphony Concert. Parsees patronize the concerts mainly, one of whom shoulders most of the financial burden. The Conductor, Edward Behr, was formerly with Sir Henry Wood's Orchestra, and generously donates his services.

The "popular matinee" program of the Chamber Orchestra on August 11th of this year included: Tchaikowsky's Eugene Onegin Polonaise, Gastaldon's Romance—Musica Prohibita, Handel's Largo, selections from the Rossini-Respighi La Boutique Fantasque, Cowen's Country Dance, and piano solos by Chopin, Listz, Palmgren, and Rubinstein.

Among the programs of the American orchestras, modern compositions are well represented. De Falla, whose works have been called for more than once in the Contest, Is Your Favorite Work Recorded?, is listed in the concerts at Philadelphia, Boston, Manchester, England, and Rochester, N. Y.

De Falla: Dances from the Three Cornered Hat. Played by: Reiner—Philadelphia, October 14, Harty—Halle, November 3. Recording: Edison Bell 0150-1 (Russian Ballet Orchestra).

(Reviewed on page 30, October 1927 issue).

De Falla: Ballet-Suite—El amor brujo (Love the Sorcerer. Played by: Koussevitzky—Boston, October 14. Recordings: Excerpts—Danse Rituelle du Feu and Pantomime, English Vocalion K05272 (Modern Chamber Orchestra).

De Falla's Nights in the Gardens of Spain (piano and orchestra) are to be given later in the season by Goossens at Rochester.

Two all-Wagner programs are announced, one by the Halle Orchestra and the other by the Rochester Philharmonic. The feature of the former concert is a performance of the Siegfried Idyll by an orchestra of the same composition as that of the original performance conducted by Wagner as a serenade for his wife, at Triebchen. Noteworthy on Goossens' programs is the connected performances of the Meistersinger Prelude and Chorus.

Wagner: Siegfried Idyll

Recordings: *Columbia Wagner Album No. 1 (5), Masterworks Set 68, Bruno Walter and the London Philharmonic; Vocalion K05157-8 (4), Modern Chamber Orchestra; Parlophone E 10323-4 (4), Siegfried Wagner—Berlin S.O.H.; H.M.V. D 649-50 (4), Coates—Symphony Orch.; Columbia 7086-7-M (4), Coates—London Symphony; Edison Bell 665-6 (4), Batten—Royal Symphony.

(The Bruno Walter version—the only electrical one—was reviewed on page 400 of the June issue and is preferable to all the others. The Vocalion set was perhaps the best of the older versions).

Wagner: Prelude to Die Meistersinger.

Recordings: *Victor 6651 (2), Stock—Chicago Symphony; *Polydor 66400 (2), Blech—Berlin S.O.H.; Victor 55171 (2), Coates—Symphony Orchestra; Parlophone P 1503-4 (3), Weissmann—Berlin S.O.H.

(Stock's version was reviewed on page 399 of the June, 1927 issue, where it was preferred to Blech's, the only other electrical issue).

Wagner: Kirchenchor from Die Meistersinger.

Recording: Victor *68824 (1), Blech—Chorus and Orchestra Berlin S.O.H.

(Reviewed on page 522 of the September 1927 issue).

Among the works which are available inacoustically recorded versions, but of which electrical sets are badly needed, the following might be listed: The Franck Symphony and Moussorgsky Night on Bald Mountain (Cincinnati—Sabata, October 21); Ravel's Mother Goose Suite (Boston—Koussevitzky, October 21); Brahms' Second (Philadelphia—Reiner, October 21, and Rochester—Goossens, November 17); and Strauss' Till Eulenspiegel (Philadelphia—Reiner, October 7).

Franck: Symphony in D minor.

Recordings: Columbia Masterworks Set 10 (8), Wood—N.Q.H.; French H.M.V. 579-82 (8), Concerts Pasdeloup. (The Columbia version is re-reviewed on page 231, Feb., 1927 issue).

Moussorgsky: Night on Bald Mountain.

Recording: Polydor 65092-3 (3), Kuper—Berlin Philharmonic.

Ravel: Mother Goose Suite.

Recordings: Victor 55170 and 55175 (4), Coates—Symphony Orch. (Now withdrawn).

Brahms: Second Symphony.

Recordings: Parlophone E 10487-90 (8), Szell—Berlin S.O.H.; H.M.V. D 871-4 (8), Ronald—Royal Albert Hall.

Modern works that might be considered for recording—sometime: Vaughn-Williams Norfolk Rhapsody (Halle—Harty, October 27th), Ravel's Second Daphne and Chloe Suite (Boston—Koussevitzky, October 28), Strauss' Symphonica Domestica (Boston—Koussevitzky, October 14), Loeffler's A Pagan Poem (Boston—Koussevitzky, October 21), Delius' 'Cello Concerto (Philadelphia—Reiner, October 28; Beatrice Harrison was the soloist, for whom the concerto was written and who has recorded the same composer's 'Cello Sonata for H.M.V.), Carpenter's Skyscrapers (Philadelphia—Reiner, October 28) and the ever-popular Pines of Rome (Philadelphia—Reiner, October 7).

Other works played which are worthy of special comment are: Bach's Two Choral Preludes orchestrated by Schönberg (Boston—Koussevitzky, October 14) admirably suited for recording; Prokofieff's ballet-suite Le Pas d'Acier (Boston—Koussevitzky, October 21) which aroused such a sensation on its first performance in Paris this summer; Elgar's overture Cockaigne (Rochester—Goossens, November 17th) recorded by H.M.V. (D. 1110-1, Ronald) but little known here; Rimsky-Korsakow's Spanish Caprice (Halle—Harty, November 3) so effectively recorded by Herz and the San Franciscoans for Victor (6603 and 1185); Handel's complete Israel in Egypt (Halle—Harty, November 10); Tchaikowsky's Fourth Symphony (Boston—Koussevitzky, October 28) of which an adequate electrical version is still awaited; Pizzetti's Suite La Pisanella (Philadelphia—Reiner October 21) from which Toscanini recorded The Quay of the Port of Famagusta among his old Victor records with the La Scala Orchestra (Victor 840); Mozart's Quartette Concertante for Oboe, Clarinet, Horn, and Bassoon (Philadelphia—Reiner, October 21) which the N G S might consider for issue sometime; and finally Rimsky-Korsakow's suite Mlada (Halle—Harty, November 17th), as yet unrecorded.

The Perfect Illusion

By H. L. WILSON

GRAMOPHONIC reproduction will always remain an illusion, I suppose. No sane gramophile—if I may borrow Mr. Mackenzie's coined word—should, at any rate, hope for more. But he should satisfy himself, at least, that he is getting the most convincing illusion possible. Fibre enthusiasts—whose misdirected energy seems to lead them to study record wear rather than musical result—will, no doubt, continue to revel in spineless reproduction of the masterpieces. But the steel needle man, the man who delights in the bite of the strings and is unafraid of the roar of the brass, is fast nearing the attainment of an illusion. I am on the verge of it myself, and with the aid of one of the finest reproducing mediums available, am already able to sit back and sigh contentedly at the realism of electrical recording. In referring to the Orthophonic Victrola, with which very few in England are at present acquainted, I must express rather belated thanks in public for the manner in which it has revolutionized my enjoyment of the gramophone. Although looked upon with some little misgiving by the experts here, they have not, so far, shown me anything to compare with its wonderful amplification, its even radiation of sound, the atmosphere it imparts and its entire freedom from all suspicion of harshness and distortion.

We made many experiments upon the Orthophonic when it arrived, of course. After countless tests with various makes of soundboxes, I eventually decided that the American Columbia metal-diaphragmed box was an improvement upon that supplied by the Victor Co. The tone arm, too, had to be cut to give more accurate track alignment and the addition of a lifebelt, fitted with a metal collar and screw to enable regulation of flexibility, has immensely improved the whole effect. American gramophiles are indeed in an envious position when it comes to reproduction media, for with present day machines 75% of English enthusiasts have no idea what their records really contain.

It is a great pleasure to be able to add to the general satisfaction expressed at the fine recordings by the Philadelphia Orchestra, recently issued. Their first serious work, Dvorak's New World Symphony, will always remain a splendid example of early electric recording, but has been surpassed in every way by the famous Blue Danube Waltz and the equally famous Casse Noisette Suite. These records, with the Rieni Overture just to hand, are amongst my most cherished possessions. Quite a number of us, I fancy, are eagerly awaiting the Brahms Sym-

phony. What a happy choice! Not, as might reasonably be expected popular Tschaikowsky or Wagner, nor Mozart or Beethoven, but Brahms! I am always careful to impress upon my friends that the Philadelphia Symphony Orchestra under the baton of Leopold Stokowski, is the finest orchestral organization in the world, and I firmly believe that it is. There were no recordings in the old days quite as perfect as theirs. I shall long remember the Unfinished Symphony, and shall certainly not rest until the Rachmaninoff Concerto has been done again,—but this time in full. This was, I am sure, the most successful recording of any Piano Concerto. In comparison with this brilliant orchestra, some of our own less richly patronized organizations pale into insignificance. Where else is exhibited such suavity of tone, such perfect discipline, such musicianly feeling, and above all, such admirable interpretation? Neither Mr. Stokowski nor the Victor Company, will, I presume, be at a loss when the question of further recording comes up for discussion? Most of us have a list ready for their consideration. A really adequate Choral Symphony, for instance (received with groans from many), or the Berlioz Fantastic, or the glorious Franck Symphony. There are many more, of course, but we shall have to wait for them.

To revert to the Orthophonic once more, or to any model of similar calibre for that matter, it will be found that a considerable improvement may be effected by the addition of hollow wooden feet or stands. These should be conical in shape, about $8\frac{1}{2}$ inches square at the bottom and about $4\frac{1}{2}$ square at the top. They not only increase sonority and incidentally, with advantage, raise the point of tone-emission, but add to the appearance of the instrument.

After certain unkind remarks in the past, these few lines, I fancy, savour somewhat of a paean of praise. But they are not intended as such. They are merely reflective of my admiration for things well done.

British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, Oct. 15, 1927

BY the time these lines are in print we shall be well away into the new season; a couple of months hence the new 1928 record lists will be ready for distribution. I shall be very grateful to Victor, Columbia, Okeh and the other great American manufacturers if they will each send me an advance copy at the earliest moment. Should any American manufacturer produce an eight inch record, playing for $2\frac{3}{4}$ minutes, similar generally in character to our 30 cent "Broadcast" records (specially suitable for use with portables), I shall be grateful if he will send me two or three samples; I will make this memo for his assistance in recording:—all notes in the scale below the high C of the tenor voice may be recorded as vigorously as if for 10 inch

records; higher in the scale than that the track length is too short for the frequency if great vigour is required.

Scale Ranges

I have seen it stated in a British publication that the scale range in the case of acoustic recordings is necessarily shorter at both ends than when the recording is electrical. I cannot agree with this assumption, nor can it be justified either in theory or in practice. I have many examples of acoustic recordings in which the bottom note on the piano and the highest harmonics of the notes are inscribed just as proportionately as in recent electrical examples. A three foot acoustic system with a 65 mm soundbox will reproduce proportionately as recorded the whole of the humanly audible scale, such an unit on the recording machine undoubtedly would be just as effective in recording. Everyone knows that the Brunswick light ray recordings are just as good at the ends of the scale as are microphone recordings and yet a pallet or a diaphragm must first be used as a means for enabling the sound waves in the air to transfer their motion to the beam of light. I contend that if we were to use a 6 ft. concave glass reflector to concentrate the sound waves on to the recording pallet then, indeed, we should not need to use a ray of light and electrical means for the recording but that the energy would be ample for recording directly by mechanical means. Even as the Brunswick recordings are better for proportionality than any except the best microphonic recordings so would these acoustic recordings also be better. Such an apparatus would be capable of recording more proportionally than any microphone can do those lower bass fundamentals that come below the limits of human hearing, so much so in fact that if the apparatus were to be used for recording the tone of a grand organ special means would have to be fitted to prevent the two bottom pedal octaves from smashing the wall of the recording groove with the great dynamic vigour of their fundamental tone air waves.

The "New World" Symphony

H. M. V. have just done this magnificent work of Dvorak's on five discs at 6/6 each. It is performed by the Albert Halle orchestra, is well recorded (showing the drums) and has a noiseless surface. With the exception of the *Unfinished Symphony*, also recorded by H. M. V. it is the only symphonic work that holds my attention from the first bar to the last, seeming to be beyond criticism. No doubt it will soon be obtainable from the Victor list.

Victor Recordings

The issue by H. M. V. of the Philadelphia Symphony Orchestra's recording of *Rienzi*, following my hearing their *Liszt's Rhapsody*—which the Editor was good enough to send me, well establishes the fact that the appearance of such extra brilliant orchestral recordings on this list is not in any way occasional. In my opinion Europe has produced no performances better and no re-

cording of the full orchestra so good as is shown on these discs.

I may also fearlessly award the palm to Victor for their Military Band March *Sesqui-Centennial Exposition* played by Sousa's Band with *side drums* in it. Now Mr. Sousa, please add the tenor drums and a big (not too big) drum for your next record. If the recording engineer is afraid of the big drum *put a deep-note kettle drum in place of it.*

Parlophone

Extra brilliant recordings are no longer a rarity on this list; Edith Lorand, Dajos Belas and others from Germany are coming in as bright as diamonds, but just now two of their London recordings have come in which *beat the world*, each in its own class. They are only half crown ten inch records and Americans who get supplies from London should certainly include them in the next requisition. One is *Sanctuary of the Heart* by Frank Westfield's Picture Palace Orchestra and the other *The Sphinx*, foxtrot played by Ronnie Munroe's Jass Band.

Needles

Mr Fassnacht's article in the September number seems to indicate that he has been using Sympathetic needles *out of the grip*. The Sympathetic needle is a little thicker than the Euphonic, and when used in the grip (having a little flat filed on the bottom of its nose) it is a little louder if used dead short—projecting not more than 1/32 of an inch.

Omission

Owing to a mistake either by myself or by the printer a couple of lines is missing out of my article in the September number and as its omission alters the sense appreciably I will ask you to go nearly to the foot of the third column and after the words "the next and nearly equally noisy common pivoting is a pair of rocker pins" please read as follows:—"parallel with the stylus bar. A much better arrangement is a pair of rocker pins."

Imperial Records

These ten inch popular numbers have, like the Grafton, been sold for the last few years at half a dollar each. Now we have another bombshell in the trade by the reduction in price of the Imperials to 35 cents. They are strong records of ordinary composition with a surface sufficiently good for dance music and the like.

British Brunswick

The Panatrope with two loud speakers in it is going out to picture palaces all over the country and the demand is greatly in excess of the supply. On this side their mechanical machine for the coming season will not be the Prismatone but a new Cliftophone comprising some novel features. The acoustic system is a long one of sheet metal comprising three tubular members concentrically disposed with open ends to the first and the second and a tone reflex at the beginning of the second and the third. The needle angle is 50° and the track alignment good. The diaphragm is of very thin celluloid excellently stiffened by radial and also circular concentric corrugations and hav-

ing a little circular central thickening pallet attached. I have tested the smallest size of the machine, the portable, and I like it immensely but in the larger sizes I fear the length of the acoustic system will be great enough to produce megaphone effect, but I cannot be sure about that until I hear one in an ordinary room.

The new British recordings of the piano-forte are very beautiful.

Edison—Bell

A great catch on this month's list is the Mozart *Hour Concerto* on two 12 inch discs at 4/6 each. One could not wish it better in any particular. The records are issued under the new label *Electron* and may safely be ordered from London by the most fastidious. The engineers of the company have just effected a further improvement in surface and on my machine I can find no difference between these records and new process Columbias.

The other day when I was at the Edison-Bell works Mr. Tom Hough, *apropos* the horn record, told me of an amusing incident that occurred when a certain versatile engineer, well known on both sides of the Atlantic, was making his first attempt to record the orchestra. The performers were beginning to rehearse previous to the actual recording when this gentleman made a rush in the direction of the horn player and shouted, "Take your hand out of your blinking trumpet you silly ass, or how the—can I record you!"

The E. B. recording engineer has just returned from Czecho-Slovakia with a set of recordings of all the finest talents in that country. Some recordings of ensembles and some of a tenor voice are positively wonderful and I hope that Mr. Hough will not keep them solely for issue on the continent but that they will also issue them in English speaking countries.

The Casals Trio

I hear (unofficially) that the Hayden Trio will be on the October H. M. V. list and the Mozart Trio on that for December. I have the Schubert Trio issued last Autumn, certainly if judged under every possible heading it is the grandest example of electrically recorded music I have in my collection, and I think the best value also, although it cost 8/6 a disc, because one can play it through every week and still find it always new.

Accompaniment Records

Good news. Some of these will soon be made over here.

HANDS AND EARS ACROSS THE SEA!

Is Your Favorite Work Recorded?

Contest conducted by VORIES FISHER

WITH the return from Europe of Mr. Vories Fisher, he will again resume active direction of the Contest Committee. Suggestions for works to be recorded should be sent to him, at 4928 Blackstone Avenue, Chicago, Ill.

A number of suggestions have been coming in regularly, both to the Correspondence Column of the magazine, and to Mr. Maynard, the assistant Chairman of the Committee. One of the most noteworthy of these is that of a prominent music lover, who has collected an extremely large library of operatic recordings. She tells us that it is possible to obtain every note of "Faust" on records, except the "Spinning Song", *Ei non torna ancor*, pages 190 to 195 of the Schirmer edition of the vocal score of the opera. What company will be the first to come forward with the last record to complete 'Faust'?

Recent releases from the domestic and foreign manufacturers have diminished the list of the most desired recordings and re-recordings by no inconsiderable measure. Now we have the long awaited electric Brahms First (Victor), the complete Grieg Piano Concerto (H. M. V.), an electric L'Apprenti sorcier (Columbia), Dukas' La Peri (French H. M. V.), Ravel's La Valse (French H. M. V.), Ravel's String Quartet (N. G. S.), Chopin's B flat minor sonata (H. M. V.), Schumann's Phantasie Op. 17 (Polydor), an adequate Beethoven's Seventh (Victor), Beethoven's String Quartet Op. 130 (Columbia), Tchaikowsky's Piano Trio (Columbia), electric suites from The Firebird and Petrouchka (Edison Bell), the dances from de Falla's Three-Cornered Hat (Edison Bell), an electric Midsummer Night's Dream Overture (Victor), and many other works which enthusiasts have been anticipating.

A correspondent in the last issue (Mr. Harry Gable of Baltimore) mentioned a long list of works, many of them to be recorded by certain designated artists. Mr. Gable shows discriminating taste in his suggestions and many of the works he mentions are by no means entirely beyond the limit of the possible, or even the probable.

We might select the following from the works he names as the most likely to be recorded in the not too distant future: Respighi's Pines of Rome and Violin (Gregorian) Concerto (Spalding, if possible); Till Eulenspiegel (Koussevitzky); Sibelius' First and Fourth; Schumann's Fourth (in Stock's re-orchestrated version); the Chopin Etudes by Godowsky in his own arrangements; Strauss' Don Quixote; Stravinsky's Rite of Spring (Stokowski); Brahms' Second, Third and Fourth (Stock or Stokowski); and the Tchaikowsky Violin Concerto (a rather surprising omission from recorded literature, considering its great concert hall popularity).

Among the others, the following are much less practicable, yet our mouths, too, water for them: Vaughn-Williams' Pastoral Symphony, Delius' Appalachia, 'cello (Miss Beatrice Harrison) and violin concertos (Mr. Gable forgot to mention the sublime Sea-Drift); Roussel's Symphony (Koussevitzky); Liszt's great Faust Symphony; the Marx songs (Mme. Alda sings some of these in concert occasionally); the Loeffler works; and Arnold Bax's November Woods and E flat minor Symphony.

Among the major symphonic works which undoubtedly will be recorded or re-recorded during

the coming season, it would seem almost certain that one at least of the leading companies will take advantage of the overwhelming demand for Scheherazade and the Franck Symphony to release an effective electrical version. These two works are the most serious omissions at present from the literature of adequate modern recordings; surely not many moons will pass before they are announced for issue.

Close upon their heels comes the much demanded Romeo and Juliet Overture of Tchaikowsky, to which might well be added a re-recording by Coates of his thrilling performance of Francesca da Rimini and the Fifth Symphony. Tchaikowsky's Fourth is not yet available in an adequate version; the H. M. V. set is not without some merit, but as an early experiment in the new process of recording, it is quite unable to bear comparison with the current orchestral releases.

The visit of Ravel and Bartok to this country during the coming season may result in the new issue of some of their works on records, particularly as far as the former is concerned. Bartok is rather strong meat at present, yet many of his little piano pieces are by no means inconoclastically terrifying. The Polydor-Japanese Phonograph Society version of his Second String Quartet is very slightly known. If the reports of its merits are well founded, it would seem a pity that it did not achieve a wider circulation.

Ravel's position is quite different, however, and his works are all well established in the concert repertories. The National Gramophonic Society is leading the way with a version of his String Quartet—approved by the composer himself—which from advance reports promises to be one of the most notable chamber music sets ever issued. The Victor Company has the splendid Coates version of La Valse available for American release. Undoubtedly it is being held back to appear during the composer's visit; it is a most impressive performance and recording, and one that cannot fail to win a large sale. The quaint little Mother Goose Suite would seem an excellent choice for re-recording; it has always been among his most popular works.

Among other unrecorded compositions of Ravel, the Daphnis and Chloe Suites, the Spanish Rhapsody, and the orchestral songs grouped under the title Scheherazade deserve first consideration. Koussevitzky's concert performance of the second suite from Daphnis and Chloe, if it could ever be reproduced on records, would be the most surprising musical bombshell that ever startled the unbelievers in the phonograph! The songs are less well-known, yet they rank among his very finest creations—particularly the one entitled "Asia"—and it is a real loss to every music lover that they can be heard so seldom. With a really capable singer and orchestra, a recorded version would be an unique contribution to recorded literature.

It seems almost unfair to ask for more works, now that so many works of the highest class are being issued so liberally; indeed, suggestions are no longer requests, they are coming to be merely

hints as to the paths future progress is to take, and also an indication of the wishes of the record buying public. To make this indication as authentic as possible, it is highly desirable that as many music lovers as possible write in to express their opinions and suggestions.

As stated before, please address Mr. Vories Fisher, Chairman of the Contest Committee, 4928 Blackstone Avenue, Chicago, Ill.

Phonograph Activities

TWO most promising inquiries regarding the formation of new Phonograph Societies have been received at the Studio, one from Montevideo, Uruguay, South America, and the other from Vancouver, B.C., Canada. Interesting proof that the movement is spreading not only rapidly but extremely widely!

Mr. George W. Grant, of 3536 Fifteenth Avenue, W., Vancouver, B.C., Canada, writes us that he proposes to start a society in that city: "I was a member of the Richmond Gramophone Society near London, England, I heard of your journal through the "Gramophone" and saw a few issues of your paper. I have just come out to British Columbia and . . . shall be glad to get in touch with Vancouver readers of THE PHONOGRAPH MONTHLY REVIEW, as they might form the nucleus of the proposed society here." We trust that all our readers in his vicinity will get in touch with Mr. Grant and do their part in establishing the new society.

What will probably be the first phonograph society in South America is being planned by Mr. Juan Capurro of Capurro and Company, Juan Carlos Gomez No. 1386, Montevideo, Uruguay, South America. Mr. Capurro has written us for information on the Society Movement, which of course has been forwarded to him, and which with this present notice will assist him, we trust, in establishing the pioneer society in his continent. The magazine is read widely throughout South America and the American manufacturers all do a large record business there through their export departments. Interest in the societies should be widespread and enthusiastic. We hope that Montevideo will soon be followed by other communities in this work, for Phonograph Societies are needed in many other communities, where all that is required is some enthusiast's stepping forward to begin the preliminary work of gathering together a nucleus of lovers of fine recorded music. With the help of a little local publicity the society will soon attract the attention of music lovers throughout the community and then the society is on its way to development and success.

We trust that every reader—in whatever city or country he may be—who is conscious of the need of a society in his community and who wishes to help in the work of establishing one,

will not hesitate to get in touch with us so that we may mention his efforts in these pages and give him all advice and help that we may.

From Melbourne, Mr. J. Manning, Bexley, South Camberwell, writes us that the magazine is greatly appreciated by all members of his local phonograph society—one of the many in Australia and New Zealand. His copies of the publication go to the library of the society. The society meets weekly (American societies please take notice!). It has a large lending library of records which are loaned out to the members at five for 2 shillings—a good source of income for the Society. He very kindly suggests that if any American society is thinking of forming a library and is desirous of information, it drop a note to the Haldane Anyac House, Melbourne, Australia, and the Society will be glad to give its advice and suggestions. Here is something for our societies to note! This offer of co-operation is most generous and is an interesting omen of the good the phonograph society movement may do in promoting international friendship through the medium of music. As Captain Barnett says so well, "Hands and Ears Across the Sea!"

From Mrs. Alice B. Talbot of Machias, Maine, comes the first programs of this season's meetings of her Music Appreciation Class. On October 8th, the program was:

Brahms: Symphony No. 1, in C minor
Leopold Stokowski and the Philadelphia Orchestra
Grieg: Concerto in A minor
Albert Je Greef and the Royal Albert Hall Orchestra,
conducted by Sir Landon Ronald
Mendelssohn: Hear My Prayer
Choir of the Temple Church, London; Master E. Lough,
soloist
Reading by the Class: A. A. Milne's Mr. Pim Passes By

The following week, the program was:

Mendelssohn: Concerto in E minor
Fritz Kreisler and the Berlin State Opera House Orchestra
Humperdinck: Prelude to Hänsel und Gretel
Albert Coates and the Symphony Orchestra
Tchaikowsky: Nutcracker Suite
Leopold Stokowski and the Philadelphia Orchestra
Gounod: Funeral March of a Marionette and Schubert:
Marche Militaire
Alfred Herz and the San Francisco Orchestra
Reading by the Class: A. A. Milne's Mr. Pim Passes By

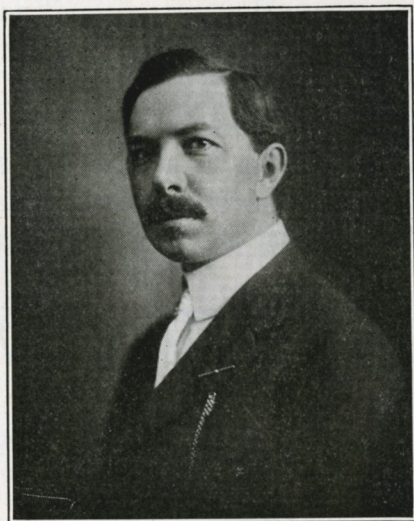
Mrs. Talbot is doing a great work for music appreciation with concerts of this sort, and we trust that music lovers in other communities will not be slow in following her example.

Announcement

Please note our new address:

THE PHONOGRAPH PUBLISHING COMPANY
47 Hampstead Road
Jamaica Plain
Boston Mass.

In Memoriam



IT is with the deepest regret that we announce the death of Edmond Franklin Sause, the Manager of the Foreign Record Department of the Columbia Phonograph Company, with which he had been associated for over a quarter of a century. One of the best known officials in the trade, he took an active interest in the affairs of the company and was an important and loyal member of the organization. He was a keen student of the technical end of the business and understood every phase of record and phonograph manufacturing, in addition to having a deeply cultivated appreciation for the best music.

Mr. Sause was a man of exceptionally

high ideals, friendly and approachable, liking nothing better than to discuss music and records with anyone who shared his constant great interest in the industry. His knowledge of mechanical detail in the art was a by-word; nothing was too trivial for his attention; his scrupulous care was evident even in the packing for shipment of the goods sent out by the Export Department under his management. With constructive vision he wrote manuals of salesmanship and mechanics which were models of clarity and practical value.

An associate of Mr. Sause has said of him that "his influence was of the sort to be felt and expressed not all at once, but remembered and missed in countless details of significant value."

Although Mr. Sause was only forty-three years old, his health had been a matter of concern for some time. He is survived by his widow Ellen Bannan Sause and two young children, Edmond F. Sause, Jr., and Ellen Marie Sause.

I was among those who counted it a deep pleasure to enjoy his friendship, and his death comes with a keen sense of personal loss. I have no doubt but that many of the readers of this magazine were acquainted either directly or indirectly with Mr. Sause's genial and friendly personality, and I am sure that they will join me in expressing to his widow and children, and former associates the regret we feel over the loss to the whole phonograph world and to ourselves personally.

Axel B. Johnson

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poems and suites, concertos, sonatas and all forms of chamber music, are listed; range of composers from Bach to Debussy and Strauss.

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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

EDITOR PHONOGRAPH MONTHLY REVIEW:

The announcement of an international competition for dedicatory works on the occasion of the Schubert Centennial, with its attendant re-discovery of complete sketches left by Schubert for the Scherzo of his "Unfinished Symphony", has generated much sanctimony. It is often the mediocre artist who carries an excess baggage of "ideals" and the pride of "originality".

Until the 20th century, artists had no inhibitions on the subject of completing works by predecessors, or writing variations on somebody else's themes. They understood the continuity of musical development and did not try to break from the evolutionary framework of the art. Today there is a shoal of musicians who prefer meaningless "self-expressions" to building on the foundations of the past.

The Schubert contest is a challenge to those who assert that modern music can ignore its sources. It is likewise a test case of whether or not the talent for melodic lines, and the romantic imagination, is atrophied. But it does not pretend to force, through such a test, the completion of the unfinished symphony. This work and its sketches may, however, stimulate the latent or suppressed romanticism of living composers. Perhaps a clear statement of the facts, derived from the official publications of the contest committee, will help to dispel honest as well as dishonest prejudice.

The competition in twenty-six countries is for compositions in the romantic spirit of Schubert's work. These are to be dedicatory works to be presented during the Centennial of Schubert next year. Competitors are allowed to use the Schubert sketches for the third movement of the Unfinished Symphony if they so desire, but all works submitted will be considered as entities. It is left to an International Jury of eleven distinguished musicians to determine whether any of the prize-winners are relevant to the Schubert symphony, but all prize-winners will collect the full amount of the prizes.

These prizes are divided as follows: twenty preliminary prizes in ten zones amounting to \$10,000, and ten Certificates of Honorable Mention. From these thirty works the International Jury will select the best, which will be awarded the sum of \$10,000. Thus \$20,000 will be paid all told.

The purposes of the competition are: first to aid modern composers in understanding their heritage; second to help young composers in a disclosure of their potential talents; third to emphasize the permanent elements in the works of the masters; fourth to develop a greater public appreciation of the classical works on the occasion of the Schubert anniversary; fifth to enable musicians of worth to be relatively free from economic insecurity for at least a few years.

In such a program there is no room for any apprehension of irreverence, of tampering with a classic, or of performing a stunt. **THE FIVE PURPOSES ABOVE OUTLINED WILL BE REALIZED REGARDLESS OF WHETHER OR NOT A COMPLETION TO THE SYMPHONY IS OBTAINED.** But to insure against even the shadow of irreverence, the plan was submitted to the best musical judgment throughout the world, and for the first time we are witnessing the co-operation of leading artists from every country in a plan of American origin. These co-operators are no less sensitive to a classic than the critics of the plan; their work is a standing testimony to their ideal, and their support of the contest is based on a careful study of the five purposes outlined, and their belief that these purposes are good.

Who are these co-operators who have accepted the trusteeship of the plan? In England—the British Music Society; in Spain—the Society of Composers; in France—Conservatoire Nationale de la Musique; in Germany—Allgemeine Deutsche Musikverein; in Austria—Gesellschaft der Musikfreunde; in Italy—Accademia di Santa Cecilia; in Denmark—the National Conservatory.

As further evidence that the plan is considered sound, important musicians have accepted service as jurors. For

America—Walter Damrosch, Frederick A. Stock, Henry Hadley, and Alfred M. Stoessel; for France—Henri Rabaud, Vincent D'Indy, Paul Dukas, Maurice Ravel; for Spain—de Falla, Arbos, Espla, Turina, and Perez-Casas; for Italy—Molinari, Respighi, Pizzetti, Cassella, and Alfano; for Scandinavia—Carl Nielson and Hakon Boerresen. Each zone jury will comprise five members.

Men of their standing—zealous of their reputation—do not affiliate themselves with questionable enterprises; nor have they seen fit to extend this co-operation without the most careful scrutiny of the plan.

Coming now to a type of esthetic objection, which is as shallow as it is sincere, permit me to consider the history of "completion efforts" in the various arts. That most of these efforts have not shown genius of a high order is not to be wondered at; some of them have produced works of talent, but all have the positive result of increasing rather than diminishing reverence for the work which it was sought to complete. Without giving exhaustive details, let us consider certain musical experiments made in the past one hundred years.

The completion of "Boris Godounow" by Rimsky, is conceded by the majority of musicians to possess great merit, even though a few critics believe that many liberties were taken with the score. Mahler practically re-wrote Weber's "The Three Pintos". While this work has received scant attention, it has many interesting pages in which Mahler has perfectly assimilated the spirit of Weber. Other completion examples are the work done by Mozart and Wagner on Gluck's "Iphigenia in Aulis"; and the completion by a pupil of Mozart's "Requiem", the last being one of the least successful of completion efforts.

Coming now to the many unfinished works left by Schubert, whose prolific talents did not have the benefit of a "card index system", an American, Barnett, completed the Seventh Symphony in E. Three of the piano sketches of Schubert were completed recently by German composers. Efforts to complete the Unfinished Symphony are too numerous to quote and were chiefly at German hands. That Schubert himself wished to complete this work is evidenced by the fact that he wrote sketches for a complete third movement—not nine bars as originally supposed, but 139 bars including a trio. These neglected sketches are a shorthand of the composer's intention and an excellent guide in the research that composers will now undertake in musical romanticism.

Analogies with other arts may be invalid, but they are interesting. Has the attempt to complete the torso of the Venus di Milo resulted in a loss of reverence? On the contrary—thousands contemplated the beauties of that torso for the first time while the completion contest was in progress. The contest to complete the Parthenon also was without a successful result, but thousands knew the Parthenon for the first time through the controversy over its completion. Rumor has it that an ancient academy in Italy is now planning a contest for the completion of Michael Angelo's tomb of Lorenzo The Magnificent. How many people know this great work of Angelo?

In literature completion efforts have been more successful. The concluding chapters of Gogol's "Dead Souls" written by a strange hand cannot be distinguished from the style of the original. The completion of Robert Louis Stevenson's "Saint Ives" is more successful than the completion of Dickens' "Edwin Drood". A great fragment by Schiller called "Demetrius" became generally known for the first time through completion efforts by later German poets, including Hebel.

Enough for precedents. Many an artist has disclosed his talents to the world through the winning of a prize in a competition. We cannot be certain that history will repeat itself in the case of the Schubert Centennial Contest. But the International Prize winner will be in a glorious position to vindicate his talents without having to worry over the payment of household bills as did Mozart, Beethoven, Schubert, Wagner, Hugo Wolf, Berlioz, and many others.

New York, October 7th 1927

ROBERT L. DIMYON.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a subscriber of your important review, I take the liberty of writing you the present letter, in order to say something very important on the following subject, praying you, before hand, to excuse my poor English. The subject I refer to is this:

By the issue of your review, dated October 1927, I see that Chaliapin has sung a new record from the Opera Don Quichotte, by Massenet, and the aforesaid record (Victor 6693) is criticized under the title "Analytical Notes and Reviews". The critic thinks the record is one of Chaliapin's best, but I think the contrary, that is, that the mentioned record is the most unartistic piece I ever heard in my life, and my collection goes up to six thousand operatic records. The criticism that appears on the pages of your review as far as the Don Quichotte record is concerned, indicates one of these two things: either the critic does not know anything about Don Quichotte, or the critic did not hear the record at all. I tell you why. You must know that when Don Quichotte is near to death, Sancho Panza is with him taking care of him. Well, the scene is simply a dialogue between Don Quichotte and Sancho Panza, which suppose two persons on the scenery and two persons on the record. However, Mister Chaliapin, who always sings "pour épater le bourgeois", as the French say, thinks that his art and his voice is sufficient, not only to sing Don Quichotte's part, but also that assigned to Sancho Panza by the composer. And the record results one of those rare things that are conceived only by unartistic people, and it is a shame for the Victor Company to have put on the market such a rotten record (excuse the phrase). If the critic knew anything about Don Quichotte or heard the record, he would have called the attention upon this fact, as I could do it myself, because I know the opera Don Quichotte and know what Chaliapin is singing. This basso or baritone (it is difficult to know what he is), should have sung the part of Don Quichotte only, or have asked the Victor Company to engage another artist to sing the role of Sancho Panza for nobody will ever suppose that when Don Quichotte was last performed at the Metropolitan, Chaliapine sung at the same time and at the same performance, the two roles, that of Don Quichotte and that of Sancho Panza. Effectively, the first phrases of Chaliapin belong to Sancho Panza. Here they are:

"O mon maître, ô mon grand, dans des splendeurs de songe, que ton âme s'élève aux cieux loin du mensonge, et que ton cœur, si doux plane dans les clartés, Où tout ce qu'il rêva devient réalité. O mon maître, ô mon grand!"

Then begins Don Quichotte with this words: "Ecoute, mon ami, je me sens bien malade! Mets ton bras sous mon cou, sois l'ultime soutien de celui qui pansa l'humanité souffrante, et surveille à la Chevalerie errante". Then Sancho says: "Mon maître", etc., etc.

The record sung by Galeffi "O sommo Carlo", from Ernani. is also an unartistic record, for you know that this great concerta too is sung by baritone, by tenor, by soprano and the chorus. The record has no tenor nor soprano.
Havana, Cuba.

RICARDO M. ALEMAN.

EDITOR, PHONOGRAPH MONTHLY REVIEW,

I take the first opportunity of responding to your kind invitation to tell somewhat of phonographic opportunities here. On my first arrival here, twenty-one years ago, I invested in the cheapest Victor table model, and a few records, but a slender purse and the poor reproduction led to a long regretful neglect. After six or seven years, a better table model and more records tempted me. In 1922 I brought out one of the latest large cabinet Columbias, and some of the latest records then available, but had no leisure or opportunity to cultivate my taste till the summer of 1925. At that time I ran across the first edition of Percy Scholes' First Book of the Gramophone Record, and other musically introductory works, which determined me to spend time and money in the cultivation of a wider musical appreciation and understanding. A timely legacy made this financially possible. Since which time I have become a devoted fan and have purchased some four hundred records.

First a word as to the opportunities for purchasing machines and records. By agreement between the home companies, this is Victor rather than H. M. V. territory. Victor representatives can stock only Victor records regularly or lose their right to new releases. So that we are limited to the American records unless we are prepared to face the delays incident to a market twelve thousand miles away. The Victor representatives are long on their importations of jazz and short on those of higher quality. Their records are sent from the Oakland, Calif., factory, and the albums for the Art Series must come from New Jersey, sometimes

months after the records they are to contain. Mine for the electrical recording of the Beethoven Fifth Symphony is still reported to be on the way. A Japanese dealer more enterprising than the main English agents gets more of the symphonic works, with a result that I purchase fully three times as much Victor and H. M. V. music from him as from the larger dealers.

With Columbia, we are in a slightly better position. The importers, the Robinson Piano Co., Ltd., receive both English and American recordings and machines. They are prompt in informing me of expected shipments and permit me to go through thousands of them upon receipt and to take, on approval, whatever appeals to me, with a natural result that my largest purchases are made from them. Their clerks (Chinese) show selective intelligence, learn the tastes of individual customers, and take pains to call attention to records which they consider likely to appeal. This helps sales. Their manager was the first to show me copies of "the Gramophone" and of the PHONOGRAPH MONTHLY REVIEW, of which I had previously seen mention in the Rolls and Discs department of "The Outlook", whose counsel in the matter of records I had been following to supplement my first choices based on Scholes' two books. I frequently have as many as fifty to one hundred Columbia records to try in a month and purchase twenty of these.

Early in 1926 the Aeolian people attempted an agency here, which was combined with a circulating library of records and piano rolls, but the attempt was without sufficient financial backing and closed in July. While it was a going concern I took thirty records a month, widened my knowledge of recorded music and learned to appreciate the solid worth of the Vocalion records, of which I secured ultimately nearly fifty. As they are not now on sale here, except in a second-hand condition, and I have a rule not to purchase records I cannot hear first, I have had to defer purchases till better times.

Polydor established connections here in 1925 with two Japanese representatives but the Victor people forced one of them out. The other receives shipments at such long intervals as to make buying difficult. The last shipment included releases of August 1926 (electrical). For some time another has been promised "next month, maybe." Consequently my Polydors are limited to three symphonies, a sonata, the second Peer Gynt suite and a dozen overtures.

Brunswick has three shops in operation, Geola, Phonola and Sonola. Of the better records they seem to import only one or two, and my inquiries are usually greeted with the reply, "Sorry, our only copy is sold." The Columbia people are practically the only ones to habitually reorder. This and the silent surface, with the "no-scratch" quality, account for the preponderance of Columbias in my collection. There is another factor: I am having continual trouble with the breakdown of the needle track of some of my best Victor and H. M. V. records, which is maddening. It always happens in sets. No Columbia record has yet succumbed to repeated playings.

Chinese shops generally handle only Chinese records by the different companies. The Japanese shops have the best Japanese records, largely produced in Japan. The most numerous class of buyers in the Japanese shops is sailors from the ships in harbor. It is surprising, however, to find that there are many Japanese with a taste for the best symphonic records, and that they are, on the whole, the best buyers of European records.

A small Chinese variety shop imports the Winner Records from England and makes a practice of buying all second-hand records offered in our numerous auctions. All are sold at a uniform price (about U. S. 40c each) and a watchful waiter may occasionally find bargains. I have secured at least fifty of these, many of them as good as new, whose owners have been obliged by our civil wars and disturbances to go to a happier clime.

As to machines, all the customary Victor, Columbia and Brunswick models seen in America (except electrical) are on display, together with the Orion and several popular portables. The Japanese manufacture many kinds, mostly rather shoddy affairs, the best by the Nipponophone Company, recently purchased by Columbia. But from my point of view the best buy on the local market for the man of small means, is the new English Vivatone Columbia and the newest English Columbia Portables, which seem the best value for the price I have ever seen. I say this after haunting music shops

in America almost daily during my recent visit, with a machine-purchase in mind. I have not regretted waiting till my return, and having secured for approximately U. S. \$50 a table model, with long spring, automatic stop, etc., which equals or surpasses in reproduction any American machine which I have seen priced under \$250. My English friends tell me that there is little or no market for our higher cost machines in England, which has led to the production of the superior cheaper machines. In my weekly concerts here, I have repeatedly matched my machine against others (from America) costing over twice as much, with the audience expressing its preference for the reproduction of the cheaper machine, "cheaper" only in the sense that it costs less. I have used it repeatedly for public concerts in rooms seating six hundred, and with the new recordings it gives entirely satisfactory reproductions.

This is a satisfactory market in one respect: it is possible to import, with a tariff of only 7½%, records from any country. Otherwise, the distance from markets, the limited purchasing public appreciative of good music, the reluctance of dealers to take a chance in the face of a terrible business depression, the disappearing buying power of the foreign public, and the regular disappointment in securing new releases of which only one or two have been imported, with the consequent necessity of waiting three to five months for the record, if there is one, force one frequently to buy the second-best, rather than the preferred record. We are still awaiting all the special Beethoven records put out by Columbia and the H. M. V. (or Victor) "Eroica" and scores of similarly delectable things.

Your Recorded Symphony Programs have greatly interested me. Either from my collection or by approval, I have been able to reproduce the major portions of most of the thirty symphony programs given by our very excellent Municipal Orchestra (47 pieces under a competent Italian conductor, with all "foreign", that is, non-Chinese, performers.)

The above may prove more interesting to you or your readers than what follows: The Dollar Steamship line which operates lines from San Francisco and Seattle to the Orient and around the world has equipped each of its passenger steamers with Brunswick Panatropes, which are at the use of its passengers freely. Returning to China from California in January, with over one hundred and fifty records purchased on the trip, I gave concerts daily on one of these machines for two hours. Sometimes there were two in a day, and sometimes they took three hours. These were well attended. No numbers were repeated except by request. The records owned by the steamer on which I travelled were mostly jazz and were little used (perhaps because they had been overused before.) Some proclaimed these concerts the greatest antidote to threatened *mal de mer* they had yet discovered. Since my return, I have continued to give concerts, in school, in church and Sunday School, or in private homes, weekly, and have even broadcasted parts of radio programs. On the steamer, it was possible to furnish the accompaniment for the hymns, play a prelude, an offertory, and a postlude and supply soloists and choirs of sacred music for the Sunday church services, which we understood, was the first time this had been attempted, on the Pacific. The first attempt was due to the sea-sickness of the expected pianist and singers. The Panatrope was impervious to this malady. The Managing Director of the English Edison-Bell Company, makers of Velvet-Face Records, was a fellow-passenger and regular attendant at the concerts.

I have been feasting on the back numbers of your Review, and look forward to utilizing much of the information you supply in guiding future purchases and in learning to better appreciate what I have. I find your material admirably supplements and reinforces the excellent English "Gramophone". Long life and prosperity to both! The process of education has only just begun. My collection includes twelve complete symphonies, seven albums of the Columbia Masterworks and six of the Victor Musical Arts Library, most of the famous overtures about thirty organ records, and a beginning on operatic records. At present instrumental numbers exceed vocal, with a tendency to increase the latter as the electrical recordings improve.

Shanghai, China, Sept. 4-27

CHARLES L. BOYNTON
Business Sec'y, N. C. C.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Recent discussion in the news-sheets anent the poor quality of music currently served the dear public at cinema cathedrals has brought out at least one bit of criticism by the diagnosticians, to which also phonograph record dealers might profitably give some thought. Briefly the argument is this: that the public is not, as the guiding geniuses think, anaesthetic to good music and unanimously in favor of jazz and other primitive music; but since that is about all that is ever played, the public puts up with it philosophically, as being something the movies couldn't do without. Very little good music is ever on tap, yet it is palpably wrong to conclude therefrom that the public has no taste for better music.

On his part the average dealer in phonograph records reasons along lines analogous to those of the theatre manager. I am told time and time again by dealers that the public does not appreciate recordings of good music and there is consequently no demand. To which I usually retaliate that there would be a demand were it less difficult to obtain records. From my own experience I know of many people who have given up in disgust, despaired of ever getting the records they wanted. And it is most exasperating to read in your splendid magazine of a new recording that is made available only to find that it may be available, but God only knows where!

It is no wonder that dealers look upon us insistent fellows as fanatics and cranks. The average person tries once or twice to buy a certain record, then loses all interest after hearing the continual tale of woe about the record being just out of stock, but a new shipment being expected soon, if not sooner. But the real enthusiast sticks to the bitter end. I have a set of Odeon records that cost, in addition to the retail price: the price of a pair of shoes worn out, a rear tire blown out and several gallons of gasoline used up, not to mention the time spent, and the mental suffering and anguish in the many futile trips to the dealer.

Before the days of electrical recording and the magazine, I did business, rather I tried to do business, with a large dealer. My intentions were to buy the red seal records of importance as soon as they were released each month. Someone else had the same idea, apparently, and soon the rivalry became keen. On the eventful day I would rush to my dealer only to discover at times that my mysterious rival had gotten there ahead of me and carried off the only records in stock. Sometimes I arrived first and then I took a sort of sardonic pleasure in anticipating my rival's disappointment. Usually, however, he won the race. He was some outlandish person, I presume, who wore a green Fedora. Arriving breathless at the dealer's, the girl at the counter would spy me from afar and shake her head.

"The man with the hat?" I would ask.

She would nod assent and I would leave empty-handed and in not particularly good spirits. One day, however, I hit upon a brilliant idea. I asked the girl why she didn't order instead of one record or one set each month, two of the same records or sets, thinking of course, one for the green Fedora and one for me.

The girl looked aghast. "Why, we couldn't get rid of them, there's no demand—nobody—"

Fortunately at that point she swallowed her gum and nearly choked to death.

Roxbury, Mass.

RYDER PIKER.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I want to tell you that I am pleased to note in your October issue that you are to compile an Index for volume I, and I hope that it will be as complete as that put out by the "Gramophone".

I would also like to say that I would like to have the "Record Budget" department of the Magazine supplanted by one of more interest to record fans. I feel that there is practically no record collector who at any time would buy all of the records of any one budget, for any number of reasons; and there are many subjects not now covered by the magazine which might well use the space.

Nichols, Iowa.

J. W. C. HESSER,

PRIZE CONTEST

HAVE YOU SACRIFICED ANYTHING TO OBTAIN GOOD RECORDS?

Don't forget our contest for the prizes of fifteen, ten, and five dollars' worth of records to be awarded to the best letters describing sacrifices made to obtain good records. December 15th is the closing date, but don't wait for the last moment—send your letter in now, to be printed under a pseudonym if you desire.

Literary considerations count for nothing; sincerity and sacrifice are the points for which the prizes will be awarded by the contest committee. Tell the story in your own way of what your record library large or small, has meant to you and send it in to us, marked "Contest" on the envelope.

"The Sacrifices I Have Made To Obtain Good Records"

A promised in the last issue we are now ready to announce the names of the names of the judges for this contest, for which another month still remains for those who have not yet entered a letter for the prizes of fifteen, ten, and five dollars' worth of records. Mr. Vories Fisher, Chairman of the Contest Committee, remains, of course, the court of final decision, but the manufacturing companies at our request have kindly appointed representatives to serve as Judges.

The Dean of the phonograph trade in Boston has kindly consented to serve as Chairman,—Mr. Harry L. Spencer, Manager of the Boston Branch of the Brunswick-Balke-Collender Company. From the Columbia Company we have Mr. William S. Parks, Manager of the Boston Branch, and from Victor, Mr. James A. Frye, the Boston Representatives,—all old friends of the magazine, to which they have given so much generous and helpful co-operation. The fourth member of the committee is a new friend, Mr. W. E. Titus, who has just been appointed to represent the Okeh Phonograph Corporation in New England. Thanks are due to all four for the valuable assistance of their advice and opinions.

The Contest does not close until December 15th, so there is still time to write the story of your sacrifice, and of what your records have meant to you.

EDITOR, SACRIFICE CONTEST:

My sacrifice was the one of exchanging 40 miles an hour for 78 and 80 revolutions a minute, meaning that I traded in my old car for a new phonograph and a library of classical records. Till that time I had thought record music to be nothing but a good fox-trot and a lot of bad ones, with perhaps a screechy soprano now and then. But when I got playing some of the overtures and songs I found in my newly acquired possessions, I changed my mind about trading them off again. I haven't got the car I was planning to get, but to tell the truth I never miss it now that I can sit down and hear music that really makes one feel happier and contented, more than a dozen limousines ever could do.

J. McO.

EDITOR, SACRIFICE CONTEST:

Naturally, I suppose, sacrifice from a pecuniary standpoint, to wit: harrowing tales of near death by starvation in order to obtain records; walking a mile, or perhaps twenty, to work, and saving up for that concerto; und so weiter! I can qualify along with the other honest martyrs since my habitual insolvency is due in no small degree to my wholly unreasonable commitment of good recordings. Indeed the situation grows most acute when just after I have come within a few cents of overdrawing my account by drawing my monthly check for phonograph records, I came to the painful realization, by the discovery of a hole in my trousers, that my wardrobe is in desperate need of replenishment. However, as a contestant who takes the thing seriously, I wish to be judged upon even a greater sacrifice. Sacrifice, however, is hardly the word; assninity is far better. So here goes!!

Just before Christmas I ran amuck, the urge was uncontrollable. At the time I was busy at work, and what spare time I could find was to be devoted to preparation for a very important examination upon which successful outcome my future more or less depended. But there were records I was determined to get or at least hear, so I neglected my work and spent those precious hours in a stuffy booth in a record department. A friend, who swept along in the Christmas rush, spied me one noon trying to distinguish a recording of the "Fire Bird" out of a concentrated din of jazz releases, Christmas carols, and sundry noises, opened the door of the booth and shouted at me "You ought to be spending the time studying."

I agreed with him and asked him kindly to shut the door as the competition from neighboring booths was too keen.

The next day he burst in on me again, and almost bodily pried me loose. But Euterpre increased her demands. On the pretext of doing a little shopping, I took off a whole day just before Christmas. What a splendid chance to do some real studying! Nothing doing. I was in the thick of the mob all day and arrived home in triumph with seven new records all intact. Then I realized for the first time that those intimate acquaintances who might have reason to expect substantial presents from me would be disappointed. My money was all spent. True I could present them with the phonograph records, only I could not wait. In the evenings my books and papers were untouched, but the phonograph was going gloriously.

Well, to put an end to this sordid tale, the result was inevitable. I flunked the examination and lost my position in consequence. I was thrown, as the boys say, for a loss of one year, but I have twelve records to show for my foolishness, all twelve of which I would never think of playing now.

Boston, Mass.

ADAM PFUHL.

EDITOR, SACRIFICE CONTEST:

Financial sacrifices are of course the most common, yet that fact doesn't make them any easier. I am working my way through a business college and have about all I can do to make both ends meet, but I keep on trying to get a record once in a while. Most of my records I have managed to get are second-hand, especially at the end of the college year, when students are willing to sell their disks for a song—which is what I buy them for at that! Unfortunately, it is very seldom that there is anything really good that is available this way. The few records that I buy are usually from album sets, and my big sacrifice comes when I reach the end of a record that is continued on another disk—which I haven't got. I fooled this demon however in the Brahms First, of which I bought the record containing the last half of the second movement and the entire third. Then I get two real endings and no sense of incompleteness. (But I don't dare let myself think of the rest of the symphony; anyway, what I have gives perhaps as much pleasure as I really can take in at once!)

STUDENT.

EDITOR, SACRIFICE CONTEST:

I wonder how many people have ever looked at their record libraries and thought, "What pieces would I pick out if I had to give everything up but just a few records?" I had a collection of several thousand records when I was forced

to make just such a decision, by accepting a position which necessitated my being on the road practically all the time. Imagine what it means to the owner of a library who has been accustomed to choosing whatever strikes his fancy to play, being forced to limit his repertory for weeks at a time to about a dozen disks. I carry a small portable around in my car and a few records, and play as best I can in hotel rooms in the evenings. When I think of what a wonderful companion my phonograph is, I guess perhaps I haven't sacrificed so much after all, except the pleasure of being able to choose any particular piece from among the thousands I have.

SALESMAN.

EDITOR, SACRIFICE CONTEST:

My sacrifice may be something a little out of the unusual. The particular record craze to which I am a victim is for rare old blues and other negro records, few of which can be purchased outright in shops today. The actual money sacrificed is not great, but I spend nearly all my free time in the cause. It could hardly be believed, by any one who has never tried it, how much time and energy can be spent searching through piles and piles of second-hand records in search of a real treasure, or writing to repertory managers, out-of-town dealers, and friends interested in the same sort of thing. There is one record I have been trying to get for years; I have even written the President of the Company pleading for a special pressing to be made, or if the master was lost begging that a Studio copy might be sold to me. The reply was very kind, but even the President was unable to get the work for me—not a single copy remained, to say nothing of a master. The singer herself no longer had a copy;—and at present she is trying to get one for me from her friends' collections! People may say that to spend so much time in correspondence and second-hand stores is nonsensical, but these particular records are my joy in life, and so far I have stopped at anything short of crime to obtain them!

BLUES.

EDITOR, SACRIFICE CONTEST:

This is not really an entry for your contest, for which prizes are being awarded for sacrifices which are a credit to those who made them. My sacrifice is a discredit, one of which I am ashamed, yet because it may be of help to some of your readers I will mention it here providing my identity is not revealed. I have sacrificed my own love for music and all the pleasure I might have derived from good records by cowardly refusing to admit my tastes among my family which thinks about a waltz is "classical," "high brow," and a butt of all their scorn and jokes. Years ago I tried and tried in vain to bring even a light overture record into the house, and I have seldom dared to risk ridicule by attending a concert surreptitiously, for if I were discovered, I was invariably scoffed at for weeks—and I can't bear discord of that sort in the home. Yet, recently, after reading your magazine and hearing some of the wonderful new records at dealers' shops, I have ordered a phonograph and am going to buy and play some of these things for myself! I am a man who loves peace and quietness, but ridicule or no, I am no longer going to sacrifice one of the greatest pleasures in life, for the sake of ignorance that laughs at what it cannot, or will not, try to understand!

"NEW COURAGE."

EDITOR, SACRIFICE CONTEST:

It seems like an old joke, but I actually "sold my shirt" to obtain good records! I was buying a new album set recently and had to choose one from among five, all of which I felt that I must have. The dealer is an old friend of mine, and had previously commented upon the imported broadcloth shirt I was wearing, part of a birthday gift dozen I had just received. I was paying for the one set I could afford and remarked unthinkingly, "Lord, I'd be willing to sell my shirt for those others," when he took me up and offered to strike a bargain for the remainder of the dozen! And so I got my albums even at the sacrifice of wearing again the well-worn clothes the gift had been designed to succeed. This sounds pretty fishy, I know, but it really did happen, as the dealer can tell you, and he still points me out as the "nut" who actually was willing to "sell his shirts" for good music!

C. L. M.

Gramophone Tips : 1927

By CAPTAIN H. T. BARNETT, M.I.E.E.

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Needle Test Reports

AS announced in the Editor's General Review of last month, a small number of Euphonic and Sympathetic fine gauge needles and grips were disposed of at cost price to the first enthusiasts who wished them for test, on the condition that reports would be furnished for the magazine on the results that could be obtained under actual trial and practical playing conditions.

The first group of these reports follows below and the letters speak so well for themselves (and the needles) that comment is hardly necessary. Next month the remaining letters will be published and also a few words on the results obtained at the Studio where we too have been giving both Euphonic and Sympathetic outfits a careful and thorough trial.

Thanks are due to the writers of the reports for their evident thoroughness in testing the needles and reporting upon them.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Following is the report I submit concerning the "Edison Bell Sympathetic Chromic needle and grip" and the "Euphonic needle grip and needle". I make this report after an evening's tryout.

In the first place I found that both of these makes of needles are a vast improvement over any needle that I have ever used. The needles that I have formerly used are as follows: Victor, Tungs-Tone (soft, medium, loud); Steel needles (soft, medium, loud); Fibre; Columbia, steel (soft, medium, loud.) Brunswick—Panatrope, steel, medium; Sonora semi-permanent silvered needles; Tonofone, semi-permanent; Henderson's Royal Blue steel needles (soft, medium, loud); Halls, fibre needles.

Each one of the needles that I have mentioned has its own good qualities and faults.

I find that the Edison Bell and Euphonic needles combine all the good qualities of all the other needles but have none of their faults.

Before stating my opinion of the Edison Bell and Euphonic needles I will state what I think are the qualities and faults of the other needles.

My tests have been on a Victor Orthophonic that sells for \$125.00. I don't know what the results would be on any other phonograph.

Victor Tungs-Tone I find cause wear on the records. Also the needle is the cause of an uneven vibrating tone. The only good thing that I can say about this needle is that it has volume (i.e., the loud needle) and brings a little color out of the records. But what good is this if this same needle also adds vibration, blast, noise and roughness to the record. However, they put out a good steel needle, although there are other makes just as good or better.

Columbia steel needles especially the loud tone, I find very good but no better than the Victor steel needle.

Brunswick-Panatrope steel needles play about five record sides. I find this the best round steel needle. It is smoother than other steel needles, fairly clear but does not draw the color out of the records. Also it has not the hard tone that other steel needles have. There is also less volume.

Sonora-Semi-Permanent silvered needles. Here is one needle that the public has overlooked and for that reason the

Sonora Co. is about to discontinue making them. Outside of the Edison-Bell and Euphonic needle I find this the best needle that I have ever used. It is the clearest of any needle. It is advertised "Clear as a Bell" and so it is. It draws the color right out of the record. It is the only semi-permanent needle made in this country that does not cause a vibrating sound out of your record. What color it does draw out of the record is a little cool. Though there is clearness in this needle at the same time there is a hardness of tone.

The Tonofone semi-permanent needles is in some respects very good. This needle has a bell-shaped point. It is brass in color. It has a fullness of tone and brings the bass out as a dominating factor. Its tone is mellow and somewhat smooth, but when this needle strikes high notes I feel like throwing it out of the window. Too much vibration.

Henderson's Royal blue steel needles are made by the F. C. Henderson Co., Boston. This needle is blue in color. The main point about this needle is that it draws plenty of color out of the records.

Fibre needles—Victor and Hall. The Victor fibre is a little shorter than Hall's fibre needles. Also it is much better. However, they should not be used because they wear the records, also they distort the tone. I have cut the Victor fibre down to $\frac{3}{8}$ of an inch and have got some wonderful results, especially with piano records. But the wear and tear of the records are too much.

We may now throw away the above mentioned needles and use only "Edison Bell" and "Euphonic" needles. To this I would add Sonora semi-permanent silvered needles.

There is little to choose between Edison Bell and Euphonic needles. It is a matter of taste. While Edison Bell brings out a golden sweetness of tone out of the record, Euphonic needles bring out a mellow coolness of tone out of the record. If used according to the instruction contained with each package of Euphonic needles there will be more volume than that of Edison Bell needles. Perhaps a little less surface noise.

The first thing that one notices with the Edison Bell needle is clearness. Next is smoothness and last but not least a well-balanced, greater unity between treble and bass. There is no vibration or blast from these needles. One gets the overtones, the fine acoustics of sound. That section of the orchestra called the battery comes out clear with these needles. There is a roundness of tone never before obtained. Orchestra records sound rich, smooth and mellow. There is enough volume for the average size room. The symphony orchestra sounds like a symphony orchestra. The violins sound better with this needle which reduces the bizarre tone of electrical recording. The wood winds come out clean cut and the brass sounds smooth and mellow. The orchestra sounds more subtle and symphonic than ever. A crescendo is no longer a gallop but a smooth ascending such as we hear in the concert hall.

The violin takes on a richer, purer violin tone than ever. There are more over tones. The same with the cello. A living tone. The bass is smoother. With the wood-winds there is more breathing tone than ever. This also applies to the brass instruments and human voice. The flute is golden, mellow. The oboe rich, the English horn rich in timbre, the clarinet with this needle comes out wonderfully. Never on records have I heard a clarinet play with such rich timbre and depth of tone. The bassoon has that softness of tone due it. The horn comes out golden mellow.

The human voice and chorus records come nearer to life than ever.

This needle makes the piano sound beautiful. Concerning string quartets, this is the ideal needle.

I could go on praising indefinitely the Edison Bell and Euphonic needles.

For acoustic recordings (not electrical recordings) I find that Euphonic needles are better than Edison Bell.

I hope we shall soon be able to purchase these needles in all first class phonograph shops.

M. RASUMNY

New York City.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Please accept my sincere thanks for the Euphonic outfit sent me, as it has been a great pleasure to me to give these needles a trial. I have a Victor Orthophonic and discovered that before I could proceed with the tests the sound-box would have to be changed from the 60 degree angle to about 50 degrees. It was therefore necessary for me to contrive an

arrangement whereby I was enabled to give the box the necessary slant. It was also necessary to file a slight flat on the nose of the grip.

From the very first record played, the characteristic of this needle and grip which has impressed me most is the remarkably clear definition given every note or sound recorded on the disk. It exceeds everything I have heard in this respect and easily puts all other needles out of the running. In fact, I shall eliminate all existing steel and semi-permanent needles from discussion, for they fall far behind the Euphonic. The fine point of the latter follows every slightest pulsation in the record grooves and nothing is missed, the result being that the selection played is reproduced with sparkling clarity and truth. The outfit also causes less surface noise than any of the existing needles (with the exception of the fibre), especially on the Columbia records, where it is practically noiseless. On the new Victors I find that the needle causes more of a hiss than the fibre (although considerably less than the ordinary loud steel needle), this being due in all probability to the fact that they have not yet become burnished. The Euphonic wears rather quickly on the new records (by new I mean recently purchased), examination under a magnifying glass showing a flat surface worn after two playings. On several of my old acoustic recordings which have been played repeatedly, I find the needle is very smooth and lasts longer, besides giving these records new life, bringing forth notes never heard before in a sometimes surprising manner. The listener's interest in his old records is revived considerably. I cannot praise these needles too highly in regard to their reproduction of the acoustic recordings. There is nothing like them for this purpose.

With regard to volume, there is enough to suit anyone. In fact, from my own standpoint the volume on some selections is too much for me. These needles display a tendency to overcome blast in records, which is a most excellent thing. I have several records which upset the equilibrium of the sound-box at certain points, yet this needle and grip slides over these objectionable parts without chatter, with the result that the piece played is not marred and the listener is quite pleased. Of course, there are records which are in such bad shape, where the groove walls are broken down considerably, that nothing can overcome this defect, and the needle is of no avail under these circumstances. Another splendid achievement of this needle is the ability to reproduce better than ever before the sibilants, such as the "s" sound in vocal records. The apparent ability of the Euphonic outfit to accomplish these various improvements is due largely to the extremely fine point which easily follows every deviation in the groove.

I list below a few of the results obtained using this needle:

BRAHMS Symphony No. 1 (Victor). Magnificently recreated by the Euphonic. The various choirs of the orchestra are reproduced with marvelous clarity. The bass notes are brought forth in splendid fashion, although with not quite the sonority or mellowness obtainable with a fibre. Definition, however, is much clearer than with the fibre.

TSCHAIKOWSKY Piano concerto in B flat minor (Victor). Again, as in every record, clear definition seems to be the outstanding feature, the piano and orchestra weaving and interweaving with remarkable fidelity of tone and clearness. The short orchestral passage at the end of the first side of the first record is brought out in a particularly effective manner.

TSCHAIKOWSKY Nut Cracker Suite (Victor). I feel that all the numbers of this suite are greatly improved by the needle with the exception of the *Danse de la Fee Dragee* and *Trepak*, where for some inexplicable reason I prefer the fibre rendition.

SPEAKS On the Road to Mandalay (Columbia). This baritone record, which has always blasted in at least five places with a loud steel, or even half-tone, was played with but one slight upset, the sibilants being brought out perfectly.

BEETHOVEN Symphony No. 8 (Columbia). Here the Euphonic is supreme. Surface noise almost eliminated. The needle brings out much more than any ordinary steel needle ever did and the various crescendos are taken without any upset of the sound-box.

BEETHOVEN Egmont Overture (Victor). The needle gives this record splendid volume and most certainly creates the impression you are in the concert hall. The bass is not quite as sonorous as with a fibre, however.

WAGNER Entry of the Gods into Walhalla (Victor). This old acoustic version is considerably improved when played

with the Euphonic and the listener will notice several notes he never heard before, especially in the second half. The needle was smoother on this record than on some of my recent purchases due to the fact that this record has been played many times.

WAGNER. Elsa's Traum—Lohengrin (Victor). My old acoustic version blasted horribly in several places, but the needle eliminated them all. The voice was also given more color and truth. The orchestral accompaniment also sounded better.

CHOPIN A flat Ballade (Columbia). Another record (piano) in which the occasional blast is eliminated by use of this needle, with the added benefit of clarity of reproduction and purity of tone.

PONCHIELLI Dance of the Hours (Victor). This ancient acoustic war-horse sounds 100% better than ever before when played with the Euphonic needle. Surface noise on this often-played record reduced to a minimum.

I have been a user of the fibre needle for many years, at times using a half-tone steel. Comparing the Euphonic needle with the fibre, one must weigh the wonderful clarity and truth of the former against the almost noiseless and more sonorous reproduction of the latter. It is true the fibre falls considerably behind the Euphonic in regard to definition. It is also entirely possible that after the records become burnished the Euphonic will not cause any more surface noise than the fibre. They catch the bass notes very well, although in my opinion not with the sonority or mellowness of the fibre. For Columbia records the Euphonic is supreme any way you look at it, as a fibre is absolutely a zero on a Columbia. On the Victors, however, I think the new short concaved fibres marketed by the Victor Company are very excellent and as the Victor Company says, produce "musical results of a surprisingly beautiful character", especially when used with Orthophonic machines. These new needles, owing to their shortness, are loud enough and give considerable volume, and also keep their point very well. The fact that they are concaved causes much less of the needle to come in contact with the record when playing and for this reason I feel that fibres are not so hard on records as reported.

In my opinion the Euphonic outfit stands for sparkling definition, fine bass and plenty of volume, while the fibre's chief attributes are extreme smoothness and beautiful bass with a good amount of volume. I feel that they both will have their place in my record library, for on some records I prefer the Euphonic and on others the fibre. These two needles will be the only ones I shall use and if eventually the Euphonic proves to be the burnisher it is reputed to be and smoothes the records into comparative noiselessness, it may be that I shall use this needle almost exclusively.

There is a warning given in the leaflet of directions accompanying the needles which should be kept well in mind, and that is not to screw the sound-box needle to tightly against the tube part of the grip, as the latter will then be dented and the needle will jam. Another thing which should be accomplished by the user of these needles is to have the proper counterbalancing of the sound-box, which I have not yet achieved but hope to do so shortly.

Again thanking you for this opportunity of giving these needles a test, and heartily wishing THE PHONOGRAPH MONTHLY REVIEW continued success and growth, both artistically and financially, I remain

FREDERICK R. ANDERSON.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I had been curious for some time about this subject having read so many favorable comments in the Gramophone regarding its merits, so that when I read Mr. Johnson's offer in the October issue I immediately sent for the outfit which was promptly received.

After reading the directions very carefully I proceeded to place the grip in the sound box with needle adjusted at the proper angle but found that in doing so the bottom of the sound box rested upon the record, not wishing to tamper with the sound box I drew the needle out to a point where, when it rested on the record the sound box did not touch.

The first selection of records I played, with this needle was the Schubert Unfinished Symphony (Vic) and found that the tone was splendid, it brought out all there was on the records with a full round tone that was neither too loud nor too soft. The next was Alfred Cortot's playing "Litany" (Vic) here too the tone was fine. The next was "The Barcarolle" and "Calm as the Night" sung by Bori and Tibbett on

Victor records, here it was not so good, the tone sounded muffled and did not come out clearly. Next the Hungarian Rhapsody No. 8, played by Ethel Leginska on Columbia, the result was splendid, it sounded as if the piano were in the next room.

After trying all these electrical records I selected an ancient Columbia record, David Bisham singing "The Erl King" and "The Wanderer," it was astonishing to hear how splendidly it brought the accompaniment, piano on one side and orchestra on the other, it brought out tones I had never heard before on these records.

To me the greatest thing about the whole outfit is that it brings out a volume of tone that is just right! Fibre needles often would fizzle out before they were half way through the record, especially these electrically recorded and the steel needles made the sound too sharp and loud for proper enjoyment in a small apartment.

The surface noise is very little, but it is really hard to tell these days with the splendid records the various companies are turning out with a minimum amount of "scratch". On a whole the Euphonic needle and grip is a splendid success.

GEORGE W. OHMAN.

Chicago, Ill.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Having heard the cry of "Wolf" so often, one has become chary about accepting at face value the claims made for new appliances for the phonograph.

The Sympathetic needles and grip which it was my good fortune to obtain from you, may not be all that their makers claim, but from my short experience with them I find them quite superior to any needles I have heretofore used.

I intend to use them exclusively from now on, as I have noticed an improvement in tone and less surface noise even when playing badly worn records.

Wareham, Mass.

A. A. BIEWEND.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I used the Euphonic needle and grip last evening and am sure they revealed new beauties in my records. They intensified all my old thrills and ecstasies and gave me some new ones. Best of all, they did something to my Brahms Symphony in C minor that broke down the wall between it and my power of appreciation. I played thirty sides with a single needle and noticed no deterioration in the music.

Using the Sympathetic needles and grip later, I could not see any difference in the tone from that produced by the Euphonic, except that the former are rather easier to handle and adjust.

Boston, Mass.

THOMAS A. WATSON.

The Needle Test Reports
will be continued in
the next issue

The INTERNATIONAL
MUSIC TRADE
DIRECTORY

Musique - Adresses - Universal
will come out very soon

Phonograph Society Reports

PHILADELPHIA PHONOGRAPH SOCIETY

Comprehensive plans, for the hearing and study, in public, of important works of recorded music, have been announced as the result of a series of meetings and conferences of the reorganized Philadelphia Phonograph Society. The first meeting of the season, held on September 22 at the City Club in Philadelphia, under emergency and makeshift conditions, attracted an audience of nearly one hundred persons. And this was on the night of the Dempsey-Tunney prize fight, with its many claims upon the attention of radio owners and the public in general.

Dr. Niles Martin, the President of the Society, made clear its cultural and critical aims, and laid down a tentative program which later was confirmed by conferences between music lovers and representatives of American recording companies. The policy of the organization was broadened to include, if need be, a series of purely educational talks on music, illustrated from phonograph recordings. Critical and expository talks on characteristic recordings have been arranged for the October Meeting, set for Thursday, October 20, and to which, of course, the public will be invited. Present plans are to hold this meeting at the City Club, on Broad street below Spruce.

The tentative program for this meeting will include material designed to show the extreme latitude possible in conductors' readings of compositions currently believed to have become traditional. This is held to be an important problem for future recordings, where the fear has been expressed that early ones would tend to fix a type of reading or interpretation, from which departure would be resented by lovers and students of music. It is proposed also to deal with a typical symphony from the constructive, or composer's viewpoint, showing the application of the chief elements of musical form as understood in the Western world.

A typical modern—not "modernistic"—composition will also be placed under analysis, to demonstrate its points of departure from the music of the era which came to its end with the beginning of the present century.

Members and visitors are to be encouraged to bring records to the Society's meetings for comparison and elucidation; the present schedules, however, promise inroads upon the few hours of time which can be allotted to the regular monthly meetings.

OUR PHILADELPHIA CORRESPONDENT.

PROVIDENCE PHONOGRAPH SOCIETY

The Providence Phonograph Society held its first meeting since June, on the evening of September nineteenth, at the home of Mrs. Caesar Misch. Ten members were present.

The program, as usual, was made up chiefly of the new records. In the Victor list the Chaliapin records from Don Quichotte, the Pinza selection from Don Carlos, and a duet of Bori and Tibbett were particularly enjoyed because the music is not too familiar. There were also several of the customary re-recordings. Of the Brunswick records the Handel selections sung by Elizabeth Rethberg, and the Mendelssohn "Oh, for the wings of a dove" were excellent. Mrs. Misch, just after this last record, played the extremely fine record made of it by the choir of the Temple Church in London, with its remarkable boy soprano.

At the conclusion of the program Mrs. Misch distributed among the members about twenty records, duplicates from her collection. Many of these were excellent foreign recordings of seldom heard music.

A. P. DeWeese, Secretary.

NEW YORK PHONOGRAPH SOCIETY

The first meeting of the New York Phonograph Society for the new season was held at the residence of the President, Mr. Henry S. Gerstle, on the evening of October 17th. A number of imported and domestic records were played, among which the new H. M. V. Grieg Piano Concerto (De Greef and the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald) aroused the greatest attention and praise.

Plans for the coming season were discussed and special emphasis was placed on the necessity of campaigning for new members. Several of the present members are going to assist the officers in seeking New York phonograph enthusiasts who are not yet aware of the society's existence.

Plans for the coming season were discussed and special emphasis was placed on the necessity of campaigning for new members. Several of the present members are going to assist the officers in seeking New York phonograph enthusiasts who are not yet aware of the society's existence.

Meetings are to be held on the evening of the first Monday of every month. The program presented will be voted upon by the members actually attending the meeting. A collection of new discs, both domestic and foreign, will be kept on hand for these programs. For the present meetings are to be held at various members' homes.

Those interested in joining the New York Society will please get in touch with the Secretary, Mr. Peter Hugh Reed, Kew Hall, Kew Gardens, Long Island, N. Y.

Next month further details of the Society's plans will be available, and the musical programs will be printed in these pages.

Peter Hugh Reed, Secretary.

MINNEAPOLIS PHONOGRAPH SOCIETY

The Minneapolis musical season, phonographically speaking, promises to be an enthusiastic one, if the opening concert-meeting of the Minneapolis Phonograph society was indicative of what may be expected in future months.

The meeting, held October 18 in the Foster and Waldo music store, was in some respects the most successful gathering since the organization of the society more than a year ago. An unusually large attendance was present, representing the musical and educational phases of the city's activity as well as the omnipresent record collector and gramophile.

The program was of such merit and variety as to attract many classes of music lovers. All but the most elementary business was dispensed with, a later meeting being reserved for the annual election of officers, and the evening was almost exclusively devoted to "listening," with the opportunity, too, for comment and discussion.

The chief attraction was the excellent Tchaikowsky Trio "To the Memory of a Great Artist," which was given its first public audition in the city at this concert. Several Tchaikowsky sets were sold after the concert as a direct result of the playing of the records on a Brunswick panatrope.

The entire program, presided over by the society president, Dr. K. E. Britzius, was as follows:

Prelude to Die Meistersinger—Wagner.

Church choral scene, from Act I, Die Meistersinger—Wagner.

Death scene from Don Quichotte (Massenet)—Chaliapin.

Trio, Op. 50. "To the Memory of a Great Artist"—Tchaikowsky.

The Vittoria Battle symphony—Beethoven.

L'Apprenti Sorcier—Dukas.

Meetings of the society will be held regularly through the fall and winter months, it was decided. St. Paul, our sister city, has as yet no society of her own, but the Minneapolis group already claims several members from the town across the river.

New officers will be elected at the November meeting. The present staff includes: Dr. Kenneth E. Britzius, president; A. Ronald Andrews, vice-president; John K. Sherman, secretary, and Al Hinton, treasurer.

JOHN K. SHERMAN.

How about a
Phonograph Society
for your Community?

Analytical Notes and Reviews

BY OUR STAFF CRITICS

Orchestral

Victor Music Arts Library Set M-19 (4 D12s, Alb., \$10.00) **Mendelssohn: Violin Concerto in E minor**, played by **Fritz Kreisler** and the **Berlin State Opera House Orchestra**, conducted by **Dr. Leo Blech** (on the eighth record side Kreisler plays his own arrangement of **Mendelssohn's A May Breeze**, from the **Songs Without Words**).

The H. M. V. pressing of this truly outstanding recording was reviewed on page 477 of the August issue of this magazine, where the hope was expressed that the Victor Company would not be long in releasing it here,—a hope that has been fulfilled in short order. Little remains to be said here about the work itself, except that the American pressings are slightly—but quite obviously—superior to the English ones, and that the work itself is almost a necessity for any record library that aspires to include even a representative number of major recordings of the very first rank.

And again it should be repeated that now is the chance for those who bewailed so loudly Kreisler's issues of popular song transcriptions and musical bon-bons, to demonstrate their willingness to support something of real importance when it is offered to them. Blue Skies and similar records have been issued in profusion because they are readily sold and vociferously appreciated: a similar reception of this great album set will result in many more of equal worth. Would that all duties were as pleasant and as productive of far-reaching value as the purchase of Kreisler's version of the Mendelssohn Concerto!

Victor 35786 (D12, \$1.25) **Madame Butterfly—Fantasie**, played by the **Victor Symphony Orchestra**, conducted by **Josef Pasternack**.

It would seem that by this time one should have become accustomed to receive the unaccustomed from the Victor Symphony Orchestra! Yet every one of its releases—no matter what the particular composition may happen to be—comes as a new and most pleasant surprise. In the present case, one saw the title and thought (wearily), "Puccini again," but once the needle has travelled down the first few grooves, one's ears were hastily pricked up. Mr. Pasternack has a talent all his own in operatic music, and whether he is accompanying a soloist or playing an overture, he invariably impresses the listener with an emphatic sense of certainty and positive mastery. I don't believe that he can ever lose himself in what he is playing as a Coates or a Koussevitzky can do, or that he soars aloft to heights of genius as a Stokowski does; rather he holds the piece he is playing under the whip of his powers, much as a lion-tamer would do, and the obedient beast goes through its manouvers with virtuoso docility. The fact that such methods could not be used with music of Brahms or Bach is impertinent here, for Mr. Pasternack (wisely) does not play Brahms or Bach. This *Madame Butterfly Fantasie* should be heard by everyone interested in orchestral performances and recording, in both of which it represents a maximum of effect gained with a minimum of means. It is direct, simple, and exact; the sort of record that commands one's respect by virtue of sheer craftsmanship and surety.

Victor 6696, (D12, \$2.00) **Debussy: Prelude—The Afternoon of a Faun**, played by the **Philadelphia Symphony Orchestra**, conducted by **Leopold Stokowski**.

The old Stokowski record of this same work has aroused so much attention, even of late, that one is surprised to be reminded it was an acoustical recording, and is to be replaced by a version made under the new process. It would not be too much to say that the earlier disk has done more for the cause of modern music than any other recording in this country to date; the new one can hardly do such yeoman service—the time is now ripe for modern path-breakers of a more daring nature—but it can and surely will provide real enjoyment to many music lovers,

and continue to lead the more orthodox among them toward the less conventional and traditional in orchestral works. The recording here is excellent, and the performance no less so, although at times the sonority is so great as to give an undue heaviness to the reading, sensuous and well-poised as it is otherwise.

Columbia 50051-D (D12, \$1.25) **Mendelssohn: Wedding March**, and **Wagner: Lohengrin—Bridal Chorus**, played by the **Columbia Symphony Orchestra**, conducted by **Robert Hood Bowers**.

The two popular wedding marches are chosen for this month's release by the new Columbia Symphony. The string choir does not show up to as good advantage as in the first issues, but otherwise the performance and readings are competent. There is an interesting use of the triangle at the beginning of the Lohengrin excerpt, where, as reproduced, it sounds almost like a phantom glockenspiel doubling the melody in the treble.

Odeon 5120 (D12, \$1.50) **Strauss: Der Rosenkavalier—Waltzes**, played by the **Orchestra of the Berlin State Opera House**, conducted by **Eduard Mörike**.

Odeon led Brunswick by a hair in the race to first make an electrical version of these delightful waltzes available in this country. Here again Mörike demonstrates his veritable genius for works of this nature, and the Parlophone recording shines to excellent advantage, except in the very trying passages in the upper registers of the strings—a bugbear for even the modern recording director. For a comparison—at least in so far as any comparison can be made—with the composer's version will be found under the reviews of the special Brunswick Symphony Series Sets.

Odeon (2 D12s, \$1.50 each) Wagner: Die Walküre—Wotan's Farewell and Magic Fire Music, played by the **Orchestra of the Berlin State Opera House**, conducted by **Siegfried Wagner**.

These two records carry *Die Walküre* from the beginning of Wotan's Farewell to the end of the opera. After hearing Kipnis sing the Farewell and Coates play the Magic Fire Music, Siegfried seems to bear the mantle of his father's genius far less becomingly than they. The recording is fairly good; the performance less so,—in fact, pretty thin in places. Siegfried perhaps feels some of the nobility and breadth of these great pages—among the most sublime in all the Ring, yet he succeeds in conveying remarkably little to his listeners. Even his apparent sincerity and ambition can hardly enable us to condone his reading here; the work is not within his grasp; and he does only scant justice to himself, and still less to the music.

SPECIAL

Up to within a day of press date for this issue, the samples of the announced Brunswick album sets had not arrived at the Studio and it seemed that another month must go by before they could be reviewed in these pages—where they were given advance notices some time ago. But at the last minute, the Boston Branch of the Brunswick Company received the samples it had been waiting for and very kindly lent a set to the Studio so that the many record buyers who have been waiting so patiently for these long-anticipated works should not be disappointed again.

On first removing the works from their exceptionally well packed cases, our eyes were momentarily blinded by a splendor new to the phonograph world: albums of a golden brilliance and literal magnificence. Sumptuousness is evidently the Brunswick Company's new watchword. At any rate, no purchaser need fear that his request for purchase will meet with the all-too-common dealer's evasion, "I'm not sure whether it's in or not." If one of these albums is in a shop, it can't be missed!

Each album contains a pocket on the inside front cover

for the accompanying booklet, which also deserves more than a word of mention. Felix Borowski, noted for distinguished program notes for the Chicago Symphony Orchestra's program-books, is the editor, and he has succeeded in being brief, informative, and exceedingly readable, achieving the difficult feat of catching the attention of the unschooled musically, while still holding that of those to whom the actual material given is already familiar. The tempo directions of each movement are given in English as well as Italian, to the obvious benefit of the neophyte. The music is analyzed record by record—after the manner first introduced by the Victor Company's annotator; a most helpful method for those who do not follow the scores. (It might be added that the pockets for the booklets are sufficiently roomy to hold a miniature score as well; perhaps in the future Brunswick may be the first to supply a score with the album, the next logical step in the art of issuing symphonic albums).

It must be remembered that we had but little chance to hear the records, and that the following impressions are naturally first reactions, which may be amended later. However, if due justice is not given here to the many merits of the works, atonement will surely be made later.

Brunswick Symphony Series Set 1 (5 D12s, Alb., \$7.50)
Strauss: Ein Heldenleben, Op. 40, played by the Orchestra of the Berlin State Opera House, conducted by the Composer.

This set was reviewed from the Polydor pressing on page 138 of the December 1926 issue of this magazine, where the work is analyzed in considerable detail, and a comparison made with the Mörike-Odeon acoustic version. At that time, I preferred Mörike's reading, in spite of the handicaps of the old process. Yet on re-hearing the composer's own set, doubts begin to arise. The Brunswick pressings (as was predicted last month) are far superior to the German ones, and the roughness of the Polydor reproduction seem to be entirely lost here. Of course, there can be no question as far as brilliance is concerned; the electrical process gives Strauss an insurmountable advantage. The general opinion seems to be that this set is the best choice for purchase today, and while I shall cling steadfastly to my old Mörike version for a long time, I have come to the same conclusion. If Mörike's had been electrical... but such suppositions are idle. It is the old story again, Strauss is Strauss and Mörike is Mörike, and both are musicians! And except for a few persons the Brunswick-Strauss set is the more practical choice for purchaser today.

Brunswick Symphony Series Set 2 (5 D12s, Alb., \$7.50)
Beethoven No. 5, in C minor, played by the Philharmonic Orchestra of Berlin, conducted by Wilhelm Furtwängler.

The Polydor pressing was reviewed on page 319 of the April 1927 issue, and a comparison with the Victor and Columbia electrical sets made on page 317 of the same number. A re-hearing confirms my personal feeling that Furtwängler's is the best reading while Ronald's remains the most effective performance and recording. The Brunswick surface is much better than the Polydor, but on the whole the comparison made at the time still holds true: "for those who prefer an orthodox reading, finely played and recorded, Weingartner's Columbia set... in which one can find nothing to question or to be puzzled over, except perhaps the rapid tempo of the second movement. For those who look for electrifying brilliance and power, with the capabilities of the modern orchestra and recording exploited to the utmost, Ronald's Victor Set will be preferred. And finally, for those who wish a strangely dark and forceful reading, with an enigmatic and wry humor in the Scherzo, we advise Furtwängler's Polydor (Brunswick) Set. Its second movement is the best of all, but the recording is by no means as faultless as that of the other two versions."

(On the odd side, the Hindemith brothers play Beethoven's duet in E flat for viola and violoncello).

Brunswick Symphony Series Set 3 (4 D12s, Alb., \$6.00)
Beethoven: Symphony No. 7, in A major, played by the Orchestra of the Berlin State Opera House, conducted by Richard Strauss.

The Polydor version was reviewed on 320 of the April 1927 issue of this magazine. Personally, I preferred it to all other versions until Stokowski's was issued, but that was a subject for endless debate in the Studio where by opinion

was by no means unanimously shared. Of course, the new Victor set is so far above comparison that none can be made here. However, for those who wish a less expensive set, this Brunswick album has a place of its own; a saving of five dollars is, of course, not to be ignored. It is in four records, and several cuts are made. The performance is of high calibre throughout, and if the greater intensity and volume (and price) of the Stokowski version rules it out of consideration, Strauss' is the next logical choice.

Brunswick Symphony Series Set 4 (3 D12s, Alb., \$4.50)
Strauss: Intermezzo—Interlude from Act I and Waltz, and Der Rosenkavalier—Waltz, played by the Orchestra of the Berlin Opera House, conducted by the Composer.

Intermezzo, a "Domestic Comedy with Symphonic Interludes" was first produced in 1924 and has aroused a great deal of quasi-notoriety on account of its story, lifted boldly from Strauss' own life. The tale of the tragi-comedy is given succinctly in the annotation and hardly needs repetition here. The interlude is scored for comparatively small orchestra and is characteristically Straussian, far more so than the odd, rather perverse Waltz. It is mellow, tranquil, and rich with the golden color that Strauss even in his later days can still evoke from the orchestra. One could not ask for a more exquisite performance and recording; even on first hearing of the composition, one feels that the reading is matched perfectly to the music and that every detail of the composer's conception is expressed with surety by the orchestra. A beautiful excerpt, not unworthy of comparison with the latter sections of Ein Heldenleben. The Waltz is in another and differing mood, by turns fantastic and coy. The waltz rhythms are varied to the point of distortion, yet the piece has a certain fascination of its own. Undoubtedly it will grow on one. There is a rather unusual use of the piano (as an orchestral part) at the beginning.

The Waltz from Der Rosenkavalier (or rather waltzes, as Borowski points out) are played with an abundance of attention to detail, in contrast to the larger sweep of Mörike's Odeon version of this month. As to which is better—ah, there's the rub! Hearing the composer's version, it is first choice, but play Mörike's again, and the decision is reversed! It is to be hoped that our readers will have less difficulty in choosing than we at the Studio have, for we all are confessedly at loss. The Odeon is more sonorous and full voiced, particularly in the fortissimos; the Brunswick disk leads in the delicacy of the pianissimo passages and those with prominent wood wind solos. The only solution of the problem appears to be the purchase of both!

Brunswick Symphony Series 5 (4 D12s, Alb., \$6.00)
Mozart: Symphony No. 41 in C major ("Jupiter"), played by the Orchestra of the Berlin State Opera House, conducted by Richard Strauss.

Again odious comparisons must be made, for in addition to the Polydor (Heidenreich) and Victor (Coates) acoustic versions of this work (reviewed of page 184, January 1927 issue) there is the electrical set by Sir Dan Godfrey for Columbia, reviewed last month. Strauss' performance of the E flat Mozart Symphony for Polydor gave little inkling of the merits of the later work; the former was exceedingly poor, this one decidedly good. As far as the actual representation of the orchestra goes, the remarkably fine recording in Godfrey's version carries off the honors, and consequently if one wants to impress a non-enthusiast, the Columbia set is the one to play. But if Mozart is the object in view,—then, Strauss' version by all means! Godfrey is so conscientiously meticulous in his desire not to read anything into the music, that he succeeds merely in not reading any Mozart (or even Godfrey) into it! Strauss' orchestra hardly shows to such good advantage, but his reading is the Jupiter Symphony, and the logical choice for the real lover of Mozart. The orchestra is apparently well trimmed down to the proportions of Mozart's day, and while the tutti's lack in sonority and depth, the piano and pianissimo passages are of a most exquisite and frail beauty.

Whether this set can be finally acclaimed as the best version of the Jupiter must remain to be proved by further hearings. At the present, it would seem that it was the most likely contender for the honor.

(On the odd side, Vasa Prihoda, violinist, plays Mozart's Turkish March).

Brunswick Symphony Series Set 6 (4 D12s, Alb., \$6.00)
Rheinberger: Concerto for Organ and Orchestra, Op. 177,
 and **Handel: Concerto for Organ and Orchestra**, Op. 4, No. 4, both played by **Walter Fischer** with orchestral accompaniment.

Considerable argument seems to have arisen over these works regarding the organ which was used for recording. The labeling of the records and the accompanying booklets both state that the concertos are played by Walter Fischer of the Berlin Cathedral; no statement is made that the organ of the Berlin Cathedral is used, and in fact it is quite obvious that it would be impossible to record both organ and orchestra in the actual church, and that a Studio organ necessarily was used. No great disadvantage, especially in the case of Handel, who wrote his concertos for instruments in no wise comparable to the immense concert organs of today. As the Brunswick Company in both records and advertisements makes no attempt to color the facts, the excitement of a contributor who wrote in to the magazine protesting that he was not getting the Berlin Cathedral organ, when acquiring the Polydor pressing some time ago—seems quite unjustified.

As is it, both organ and orchestra are small, but quite suited to the music at hand, and while the appeal of the works is primarily to admirers of the organ, they possess distinct merits and appear to be competently done, in a non-assuming and quiet way. The Handel work is more interesting, particularly the fugal finale. The interpretations throughout are unsensational and by no means exciting, yet they are pleasantly effective and musicianly in both conception and execution.

(One notices on the record labels two slight errors: the Handel work is stated as for "organ solo", and the composer's name is given an umlaut—"Händel"—a rather annoying detail to those who know that Handel wished his name fully Anglicized. Mr. Borowski, of course, uses the accepted spelling).

R. D. D.

Light Orchestral

Victor 20915 *Tales from the Vienna Woods—Waltz.*

68864 (German list) **Tosca—Potpourri.**

68865 (German list) **Prelude** (Rachmaninoff) and **Liebestraum** (Liszt). All are played by **Marek Weber** and his Orchestra.

Two releases a month are apparently not enough to satisfy the Marek Weber devotees, as he tightens up his belt, and turns out another! The Waltz (in the domestic list) is easily the best of the three, yet it hardly comes up to the version by Shilkret made some time ago. The Tosca Potpourri is played with a great deal of intense seriousness, but rather fails to come off. The Rachmaninoff Prelude is banged at with laudable vigor, but there, too, the size of the orchestra makes the attempt at a "big" effect rather ridiculous. The orchestra does so well with pieces that are adapted to performance by a salon organization, that it is a pity Weber goes beyond his natural limitations, within which he does so well.

Victor 35845 (D12, \$1.25) **Ziegfeld Follies—Medley**, played by **Shilkret** and the **Victor Orchestra**.

A number of recent Follies hits are presented here in various guises. There is a lot of two piano work by Fairchild and Hangar, baby-voice singing by the Brox sisters, and Franklyn Baur's sugared tenor for added assistance. The medley is well enough played, but is hardly very convincing.

Odeon 3205 (D12, \$1.25) **Wiener Spaziergange**, played by **Edith Lorand** and her Orchestra.

Edith Lorand has a lesson for Marek Weber in her cautious sense of the limitations under which her orchestra moves, consequently her records are nearly masterpieces of their genre. This Medley of Viennese tunes is no exception.

Chamber Music

Victor 6697-8 (2 D12s, \$2.00 each) **Beethoven: Sonata in F minor**, Op. 57 ("Appassionata"), played by **Harold Bauer**. Here is a golden treasure for every piano record pur-

chaser! There is only one Harold Bauer, and everything he does bears the firm, strong imprint of his artistry. The recording here is good; better than the somewhat oversweet recording of his "Moonlight" sonata of last year, but not yet up to the authentic ring and sonority of the Columbia piano recording. But the performance itself holds the center of attention, and focusses it in turn on the music. There is nothing sensational here, nothing to amaze or to astonish, except by virtue of unassuming, thorough musicianhip.

Murdoch's version for Columbia was an interesting one, but neither it nor the old Polydor version by Kempff can hope to bear comparison with this. And while I have not heard the Lamond version for H. M. V., it would seem exceedingly doubtful that Bauer need fear competition from that quarter either. The work is recorded on four sides, two to the first, and one each to the second and third movements (the Columbia version is on six sides); it is quite complete, however.

The work is profoundly moving by its very disdain of any appeal to the cruder emotions. Mr. Bauer has little use for the altitude which prompted the labelling of the sonata, "appassionata"; he plays it as music alone—and as great music. Now for the "Waldstein", "L'Adieu", and the last sonatas!

PIANO

Columbia 7134-M (D12, \$1.50) **Guion: Sheep and Goat Walkin' to the Pasture**, **Bach: Gigue from the First Partita**, and **Liszt: Liebestraum**, played by **Percy Grainger**.

For all-round appeal and distinctiveness this record is perhaps the month's leader. The combination of Grainger and the Columbia piano recording is one whose merits are well known by this time, but here it is augmented by a most felicitous choice of selections. The popular Liebestraum (and by the way, when will someone record the other two?) is played in most un-Graingerish fashion, but it is wholly delightful, the best recorded version I have yet heard. But while Liszt may "sell" the record, it is the surprisingly odd coupling on the reverse side that will attract the attention of the more experienced record buyers. Guion's transcription of Turkey in the Straw proved such a success that he followed it with one of the quaint old American folk-tune, Sheep and Goat Walkin' to the Pasture, a fascinating little piece whose quaint gusto is caught to the full by Grainger—who has played it widely in concert. (The recent article on Recorded American Music in this magazine listed this piece for early issue; a prediction fulfilled in commendably short order.) The graceful Bach gigue, which completes the side, is by no means as uncongruously placed as one might imagine. It sounds remarkably modern and—for those who deem Bach a sturdy wielder of architectural sonorities—remarkably delicate and fanciful.

A piano record that is most emphatically not to be missed!

Odeon 3208 (D12, \$1.25) **Soiree de Vienne** (Strauss-Grünfeld), played by **Karol Szreter**.

This medley of Viennese waltz tunes, played by a pianist whom the Parlophone Company is featuring extensively, aroused a good deal of attention on its release in Europe. The recording is good, beyond any doubt, but not up to the best that appeared in this country. The piece itself and the performance, however, are very pleasing and the record deserves some popularity. Szreter evidently knows his waltzes and plays without affectation or striving after impressiveness, but with clarity and ease. Not an outstanding record, but one that should not be passed over unnoticed and uncommended.

VIOLIN

Victor 6691 (D12, \$2.00) **Schubert: Ave Maria** (Arr. Wilhelmj) and **Rondo**, played by **Jascha Heifetz**.

The recent Heifetz records—few as they are—have been of such excellence that it is hard to understand how this work could be allowed to follow them. Not only is he painfully out of place here, but the actual tone quality—due probably to the recording—is by no means pleasant, at least to this reviewer's ears, so delightfully titillated by the previous Heifetz releases.

Choral

Odeon 5172 (D12, \$1.50) Verdi: Aida-Triumphal March (Act. II, Scene 2) by the **Chorus and Orchestra of the Berlin State Opera House**, conducted by **Eduard Morike**.

This record, with the following one, are the two works in the Parlophone-Odeon series which created such a sensation in Europe a few months ago. They were acclaimed as the last word in choral recording—works whose sheer volume was almost unbelievably big, and yet whose tone was musically clear and pleasant. In fact, they were almost unanimously greeted with salaams and hosannahs! And one hearing of the American Odeon re-pressings is enough to convince us that all this praise has been well deserved; these two records are exceptional in the full sense of the word.

The writer still clings to the recent Meistersinger Kirchenchor by Dr. Blech (in the Victor foreign list of a few months ago) as the highest peak in choral recording—considered from the combined points of view of artistic worth of the composition and the merits of the performance. Verdi's blatantries rule his music out of this first rank, but from every other standpoint, this Odeon disk approaches perfection. The chorus does not have the same opportunity to shine that it has in Mascagni work, but the orchestra can pile splendor on splendor, and needless to say, does.

Odeon 5128 (D12, \$1.50) Mascagni: Cavalleria Rusticana—Regina Coeli, Laetare, and Easter Hymn by **Emmy Bettendorf** and the **Chorus and Orchestra of the Berlin State Opera House**, conducted by **Eduard Morike**.

Here the chorus has ample opportunity to display its powers; on the second side, the limit of sonority would seem to have been reached. Organ chorus, and orchestra swell the climax to a height that admittedly is the highest yet achieved on records. And yet the tone qualities throughout are smooth, clear, and never strident. A feat of recording that has to be heard to be comprehended. Neither of these records are such as to be too well received by phonograph owners who live in small quarters and for whom great volume is a factor to be considered in making their purchases; but the music lover who fails to hear these disks will remain sadly uninformed of the extent of modern recording of the large chorus and orchestra. They must be recommended unreservedly.

Brunswick 3570 and 3571 (2 D10s, each 75c) O Salutaris, (Gounod) and Ave Maria (Vittoria) and Hike Notre Dame and Down the Line, sung by the **University of Notre Dame Glee Club**, directed by **Joseph J. Casasanta**.

Two more additions to the Brunswick series of college glee club records, after a pause of several months. The recording here represents a considerable advance on that of the older issues. The Vittoria work is the most interesting, although the "college" songs are sung with appropriate spirit and zest.

Victor 68855 (German list) Stille Nacht and O du frohliche Weihnachtzeit, sung by the **Boys' and Girls' Chorus of Brooklyn**.

By no means as interesting or as well done as the same chorus' release of some months ago. The director might well achieve both greater sonority and phrasing. Even with partially trained voices there is much that can be done by directors with sufficient insight and abilities.

Victor 68863 (German list; D12, \$1.25) Wagner: Die Walkure—Wotan's Abschied, sung by **Alexander Kipnis**, accompanied by the **Orchestra of the Berlin State Opera House** under the direction of **Dr. Leo Blech**.

The foreign lists invariably disclose some valuable pearl upon careful dredging each month. Here the astonished seeker comes suddenly across the leading vocal record of the month, the subject of so much praise abroad, and in our own pages, where "Vories" in his Recorded Remnants of last month, calls it one of the outstanding Wagner recordings. Thrifty buyers may congratulate themselves and the Victor Company for issuing in the German list, for there it bears only an humble black label and sells for the modest price of \$1.25. At that rate it is surely the best bargain of the month.

The words of tribute for Kipnis are well deserved: like "Vories" I, too, have always enjoyed this singer on the operatic stage, but never as much as in the present record where his voice shows to very fine advantage indeed. A

confirmed Coates admirer, the orchestral performance—particularly at the end, where several measures of the beginning of Coates' Magic Fire Music record are duplicated—is not quite all that might be wished for. Of course, the difficulties in keeping the orchestral passages as clear as possible, while still allowing the singer full play, are enormous, yet with Wagner, the orchestra is of paramount importance and the parts might well have been more individualized and traceable. However, that is mere quibbling about a record which is easily one of high merits and worth, and an interpretation which is both moving and noble. Every Wagnerite will want it!

CHRISTMAS RECORDS

Columbia 50050-D (D12, \$1.25) Medley of Christmas Hymns, sung by the **Columbia Mixed Chorus**.

1128-D (D10, 75c) The First Nowell and It Came Upon the Midnight Clear, sung by the **American Singers** (Male Quartet).

1125-D (D10, 75c) Good Christian Men Rejoice, and Come Ye Faithful People Come, sung by the **Temple Quartet** ((Mixed Quartet)).

50049-D (D12, \$1.25) Christmas Waits, by the **Band of H. M. Grenadier Guards and Chorus**.

Columbia is first in the field with special Christmas releases. These four include all the well known hymns, sung by various organizations. The Band and Chorus record of Christmas Waits has more general interest than the others, but all are performed in the style which is demanded for such works by those who buy them—and who will undoubtedly be pleased with these.

Vocal

Columbia 7133-M (D12, \$1.50) Donizetti: Lucrezia Borgia—Brindisi, and Malipiero: Cantata—Come to Me O Beloved 2052-M (D10, \$1.00) Love's Old Sweet Song (Molloy) and Sweetest Story Ever Told (Stults) Sung by **Sophie Braslau**.

Mme. Braslau's absence from records has been of considerable duration, but now she returns with releases of the selections she sang over the radio at the first concert of the Columbia Company's Broadcast Chain. Her voice has lost nothing of its "bigness" and depth, and is recorded with unusual power here. The Malipiero Cantata has its moments of beauty, but the familiar drinking song of Donizetti is perhaps more effectively sung. The smaller record for popular consumption hardly shows Mme. Braslau to as good advantage: her contralto is almost too mannish for sentimentality of this type.

Columbia 2053-M (D10, \$1.00) Rimsky-Korsakow: Song of India and Hymn to the Sun (from Coq d'Od), sung by **Maria Kurenko**.

Mme. Kurenko's voice, for some inexplicable reason, never seems to "come off" on records. The fault must surely lie in some vocal quality for the recording, as evidenced by the reproduction of the orchestral accompaniment, can hardly be the cause. She can, and has, sung these colorful Rimsky airs most pleasingly in concert, but in the present record, her voice appears almost unbearably nasal and "edgy."

Columbia 7135-M (D12, \$1.50) Verdi: Aida—O terra addio, and Nel fiero anelito, sung by **G. Arangi-Lombardi and Francesco Merli**.

Apparently the Columbia Company is to bring out at least one record by La Scala artists each month now. The two soprano and tenor duets here are of the same standards of performance and recordings as previous releases in the series. Not outstanding, they are of considerable interest to every lover of Italian opera.

Brunswick 15134 (D10, \$1.50) Tosca—E lucevan le stelle (Act III) and Pagliacci—Vesti la Giubba, sung by **Mario Chamlee**.

The recording here surprises one: it is remarkably rich and sonorous. Can this be Mr. Rogers conducting? Chamlee's voice shows to excellent advantage, particularly in the Tosca aria. The familiar Pagliacci selection on the reverse is done by no means badly, but the other is the more effective. A leading vocal release for this month.

Victor 1267 (D10, \$1.50) Parla! Valse (Arditi), and The Gypsy and the Bird (Benedict), sung by **Amelita Galli-Curci**.

Mme. Galli-Curci—whose records have been rather infrequent of late—is as competent, as deft, and as fleet as ever. The Ardita waltz song is pleasing; the Benedict flute vs. soprano contest is less so.

Victor 4019 (D10, \$1.00) **Beautiful Ohio** (Earl) sung by **Oliva Kline** and **Elsie Baker**; and **Dear Little Boy of Mine** (Ball) sung by **Elise Baker**.

It is both futile and foolish for people versed in the higher types of music to condemn records like this as "mediocrity elevated to a dogma," "slush," and similar terms of endearment! After all, the songs are frankly "low-brow", unashamedly "popular"; no one thinks of ranking them as art of any sort, but when one takes them for what they are, he finds that whatever they are,—they are well done here. Mmes. Kline and Baker excel in works of his sort, and in fact it would be hard to imagine them better or more suitably performed. The annotator hardly exaggerates in remarking that they never rise "above immediate popular comprehension" and never descend below "fine musicianship"; (although for the last word, "craftsmanship" might better be substituted).

Victor 6711 (D12, \$2.00) **Tosti: Good-Bye, and Serenade**, sung by **Rosa Ponselle**.

The line which seems to me unnecessary to draw before the previous record, must be drawn here. There can be no comparison between the singers as singers, but here we have sentimentality masquerading in the ill-becoming costume of pretentiousness. This is not Miss Ponselle's field; the voice is there—but not the spirit.

Victor 6713 (D12, \$2.00) **Mignon—Je suis Titania, and Tales of Hoffman—Doll Song**, sung by **Marion Talley**.

Miss Talley tries so hard to live up to her press-inflated debut that one always feels a little sorry for her. She is being pushed too fast and too far, and consequently her work suffers severely from "growing pains", if one may use the expression. In this particular record, the Doll Song is considerably more interesting than the Mignon Polonaise.

Victor 1280 (D10, \$1.50) **Herbert: Gypsy Love Song, and McGill: Duna**, sung by **Reinald Werrenrath**.

Werrenrath's voice seems to have lost much of its freshness and flexibleness of late, although at times its actual tonal qualities are more beautiful than they have ever been before. The song from Herbert's "Fortune Teller" is well done here, pleasing to listen to, and there is no sense of the straining and uncertainty that has marked some of Werrenrath's recent records. Duna is sung rather tentatively and curiously unsurely; this is not the most effective version.

O. C. O.

Popular Vocal and Instrumental

Leading the **Okeh** list comes a fine clarinet record from **Boyd Senter**, who is now dubbed "**Jazzologist Supreme**", a title to which he certainly has some claim. **Ed Lang** provides the accompaniments in both **Hot Lips** and **The Grind Out** (Okeh 40888). **Noel Taylor** couples **Dawning** and **Baby Your Mother** (40887); **Alma Rotter**, in the words of the annotator, "whips two roguish, well-jazzed songs into hot-timed singing" on 40889 (**Someday You'll Say "O.K."** and **Got Everything**—with accompaniments by Lang); **The Palm Beach Boys** are heard on 40878 in **Magnolia** and **Under the Moon**. **Noble Sissle's** release for the month (40882)—**Are You Happy? and Give Me a Night in June**—finds him still without the invaluable services of **Blake** at the piano; we trust that this state of affairs will not be for long! **Neil Allen** adds another record to the imposing tower of movie organ solos with the perennial **Here I am Broken Hearted**, coupled with **Charmaine!** on 40883. Among the old-time singers and players appear the **Munroe Quartet** on 45141 (**The Bull Dog** and **Bruddah Brown**); the **Scottdale String Band** on 45142 (**My Own Iona** and **Carolina Glide**); and the **Giddens Sisters** (**Where is My Wandering Boy Tonight?** and **Don't Sell Pa Any More Rum**)—the latter melancholy ballad is referred to by the supplement annotator, who rightfully says, music that is best of all to sell is the music that has a sad theme. . . . The Giddens Sisters are powerful singers and they sing. . . ballads that put a picture into the listener's mind." On 45138 **Christopher** and **Van Vink** offer accordion and guitar

duets; 45139 couples **Swanee River** and **Jesse James** played by **Fiddlin' John Carson** and his **Virginia Reelers**; **Uncle Tom Collins** singing two imitatively entitled selections, **Chicken You Can't Roost Too High For Me** and **Every Race Has a Flag but the Coons!** (45140). Going on to the Race records, we have **Texas Alexander** in **Levee Camp Moan** and **Section Gang Blues** (8498); **Sippie Wallace** singing the **Dead Drunk Blues** and **Have You Ever Been Down?** (8499); **Lonnie Johnson** in **Lonesome Ghost** and **Fickle Mamma Blues** (8505); **Butterbeans and Susie** heard in **Oh Yeah** and **You're No 'Count Triffin' Man** (8502); **Sylvester Weaver** in **Penitentiary Bound** and **Can't be Trusted Blues** (8504); **Rev. F. N. McGee** preaching on the **Lion of the Tribe of Judea** and **Earth is no Resting Place** (8501); **Bela Lam** and his **Greene County Singers** heard in **The Sweet Story of Old and On the Resurrection Morning We Shall Rise** (45145); and the **Rev. Johnnie Balkey** preaching on the **Fourteen Steps to Hell** and **Loose Him and Let Him Go** (8507). In a latter group are **Margaret Johnson** singing the **Best Find** and **Stinging Bee Blues** (8506); the popular **Beth Challis** heard in **Gorgeous** and **There Ain't No Land like Dixie to Me** (40899); **Segar Ellis** in **Are You Thinking of Me Tonight** and (for the best title prize!) **There's One Little Girl Who Loves Me, There's One Who Don't** (40900); **Mark Fisher** in **Baby Feet** and **Just Another Day Wasted Away** (40894); **Sophie Tucker** with another winner, coupling **Blue River** and **There's a Cradle in Caroline** (40895); **Frank Hutchinson** singing of the **Lightning Express** and **All Night Long** (45144); the **Williamson Brothers and Curry** in the **Old Arm Chair** and **Lonesome Road Blues** (45146); and finally, **Sally Roberts** singing the **Useless** and **Black Hearse Blues** (8500).

The Victor list leads off with another organ record from **Edwin H. Lemare**, formerly **St. Margaret's, Westminster**, whose chimes he recorded a few months ago. This month he plays his own **Andantino** and **Schumann's Träumerei** (35843—twelve-inch). The **Happiness Boys** are heard on 20925 in the same selections they recorded for Columbia last month, **Pastafazoola** and **Since Henry Ford Apologized to Me**; **Kane's Hawaiians** play **Hawaiian Love** and **Hawaiian Rose** on 20703—for those who care for Hawaiian guitar orchestras, this is a particularly good specimen of their playing. The song medley for the month is a coupling of **Sea Songs** and **War Songs**, the former by the **Victor Mixed Chorus**, the latter by the **Victor Male Chorus** (35844—twelve-inch); the supplement annotator is careful to distinguish the **Sea Songs** from authentic shanties, to which, of course, they have practically no relation. Those perennial favorites **To a Wild Rose** and the **Rosary** are given no chance to rest even for a moment: this month the **Venetian Trio** is responsible (20894). The **Revelers** couple **Blue River** and **Roam On** (20920); **Frank Crumit** sings **Bye-Bye Pretty Baby** on one side of 20919, to the coupling of **Some Day You'll Say "O.K!"** by **Miller and Farrell**—both are denoted as the type of song designed especially for the "college-cushion set", and in which a "male individual is always a guy and a girl always a baby"; **Maurice Gunsky's** two old-timers for this month are **Dear Old Girl** and **When You Were Sweet Sixteen**; (20693)—the name of **Leroy Shield**, accompanist, is noted with interest on the label of this record, it is the first instance we know of which makes public the name of one of the Victor Company's finest musicians—a pianist, conductor, and orchestrator of unusual talents who deserves far more public notice than has been accorded him in the past. On 20907 **Yates and Lawley** duetize **Just a Memory** and **Highways are Happy Ways**; 20906 finds **Farrell and Miller** again, singing **It Was Only a Sun Shower** and **Dew-Dew-Dewy Day**; 20908 is still another is **Jesse Crawford** again at the movie organ, which resounds this month to the strains of **After We Kiss** and **Baby Feet Go Pitter Patter**, a peculiarly apposite coupling for the movies! In a later group comes another duet record—all the rage this month evidently—**After I've Called You Sweetheart** and **Give Me a Night in June**, by **Marvin and Smalle** (20984).

The first record on the **Brunswick** list is one of the best versions of the current hit, **Since Henry Ford Apologized to Me**, to date; **Rose of the Studios** is the coupling, and both are sung by **Jimmy Hussey**. **Lew White** makes up for time lost last month by issuing two organ records this month (3599 and 3618), **At Sundown** and **Underneath the Weeping Willow**, and **Broken Hearted** and **Just Like a Butterfly**. **Ray Perkins** couples **Me and My Shadow** and **Are You**

Happy on 3635; **Chestor Gaylord** sings Dew-Dew-Dewy Day and You Don't Like It on 3613; **Al Bernard** is heard in Casey Jones and Steamboat Bill on 178; and **Vernon Dalhart** is back again on 142 with My Mother's Old Red Shawl and Down on the Farm. More outstanding than these just mentioned is the current release of the saxophone maestro, **Rudy Wiedoeft** (3395—In the Orient and Sax-o-trix); nor is **Frederick Fradkin's** regular issue far behind (3621—One Summer Night and Just Another Day Wasted). **Frank Sylvano**, tenor, is heard on 3638 in Just Once Again and a Night in June; the **McClung Brothers** sing of Liza Jane and Chicken on 135; **Al Hopkin's Buckle Busters** fiddle the Nine Pound Hammer and C. C. & O. No. 558 on 177; and the **Old Southern Sacred Singers** are heard on 166 in Onward Christian Soldiers and Goin' Down to the Valley—the last-named, to be frank, is characteristic of "Southern" records at their worst. **Nick Lucas** sings Sweet Someone and I Can't Believe that You're In Love With Me (3614); **Prince Piotti** is heard in Just Another Day Wasted Away and I May Learn to Forget Someday (3624); and finally comes **Lew White** again, to complete his organ trilogy for the month with 3591 (Forgive me and When Day is Done).

From **Columbia** comes a coupling of Sing Me a Baby Song and No Wonder I'm Happy, played by the **George H. Green Trio** with choruses by **Vaughn de Leath** (1118-D); the **South Sea Islanders** hawaiianize on 1111-D the Song of Hawaii and the Hula Medley; the **Artist Ensemble** resurrects 'Tis the Last Rose of Summer and Silver Threads Among the Gold (1115-D); and **Ruth Etting** couples the popular Ziegfeld Follies hits, Shaking the Blues Away and It All Belongs to Me (1113-D). The monthly release from **Art Gillham** (whispering pianist) and his **Southland Syncopators** is 1116-D, (I'd Walk a Million Miles and Flutter By Butterfly—a tongue-twisting title for sure); **Franklyn Baur's** offering is 1119-D with Charmaine and the Far Away Bells coupled; **Vernon Dalhart's** is 15181-D (Golden Slippers and When the Moon Shines Down). **Arthur Tanner** is heard alone on one side of 15180-D in Two Little Children, and with his **Cornshuckers** on the other, in Shack No. 9; **Hugh Cross** (a new and exclusive Columbia Southern artist) makes his debut with the happily-titled The Parlor is a Pleasant Place to Sit In Sunday Night (coupled with I'm Going Away from the Cotton Fields—15182-D); **Barbecue Bob** is heard on 14246-D (Honey You Don't Know My Mind and Poor Boy A long Ways from Home); and the **Jubilee Singers**, on 14245-D (I Will Ever Stand and O Lord Have Mercy!). 1132-D is by **Kate Smith**, heard in Clementine and Just Another Day Wasted Away; 1122-D, by **Little Jack Little** in Who is Your Who? and Annabelle Lee; 1130-D, **Seeger Ellis** in Kiss and Make Up and Broken-Hearted; 1127-D, **Smek and Kahn** in novelty banjo selections, Banjokes and the Ghost of the Banjo; 15185-D, **Riley Puckett** in Alabama Gal and Fire on the Mountain. **Benny Borg** (the singing soldier) digs up two old-timers for 15183-D (Pictures from Life's Other Side and a Concert Hall on the Bowery); **Charlie Poole** plays Sunset March and Don't Let Your Deal Go Down on the banjo on 15184-D; **Martha Copeland** sings of Hobo Bill and of the sad fact that Nobody Rocks Me Like My Baby Do (14248-D); and the **Chattahoochee Valley Choir** couples Hand Me Down the Silver Trumpet Gabriel and King Jesus is Listening (14249-D). **Charles Kaley** emerges after an absence of a month or two with Moonlit Waters and the Sweetheart of Sigma Chi on 1139-D; **Kitty O'Connor** girl-baritones Dream Kisses and Mr. Aeroplane Man on 1140-D; the **Happiness Boys** put in a strong bid for the best title contest with You Can't Walk Back From an Aeroplane So What Are You Girls Gonna Do? (coupled with Who's that Pretty Baby on 1141-D); the **Goodrich Silvertown Quartet** is heard on 1142-D in There's a Cradle in Caroline and Roam On. Among the Southern and Race records in this group are 15188-D (Drink 'Er Down and Darktown Strutters Ball, by **Gid Tanner's Skillet-Lickers**); 15187-D (**Burnett and Ruth-erford** duetizing My Sweetheart in Tennessee and Are You Happy or Lonesome?); 15186-D (**Walter Morris's** In the Time of Long Ago and Mother's Face I long to See—the latter is aptly described as a "right good home ballad"); 14251-D (the **Nugrape Twins** in Pray Children and The Road is Rough and Rocky); 14250-D (**Bessie Smith** singing the Mean Old Bed Bug Blues and A Good Man is Hard to Find); and finally the leader of the group, 14252-D (Don't You Want That Stone and King Jesus is My Captain, sung by the **Birmingham Jubilee Singers**).

From **Vocalion** comes one of the finest Negro choral records heard for many a day: the **Swanee Jubilee Singers** heard in two remarkable songs by **Porter Grainger**, My Good Lord's Done Been Here, and I've Opened My Soul To You Oh Lord (Vocalion 1066), accompanied by the composer. A most unusual record. The **McGee Brothers** sing of Ragged Jim and Rufus Blossom on 5170; **Uncle Dave Macon** is heard on 5172 (More Like Your Dad Every Day and You've Been a Friend to Me); **Areu and Guzman** bring out parts 3 and 4 of their Battalla Del 5 de Mayo de 1862 (8105); **Phil Worth** sings the Song of the Wanderer and You're the One for Me on 15598; **Uncle Dave Macon**, assisted this time by his **Fruit-Jar Drinkers** in the enigmatically named coupling of Walk Tom Wilson Walk and Hop High Ladies, the Cake's All Dough (5154); **Blind Joe Taggart** sings of the Storm Passing Over and God's Gonna Separate the Wheat from the Tares (1123); finally comes **Luella Miller**, singing the Triflin' Man Blues and Jackson's Blues on 1103.

Band

Victor 35841-2 (Italian list—2 D12s, \$1.25 each) **Bizet Carmen—Selection**, played by **Creatore and his Band**.

Creatore knows the value of a well-built climax in record releases as well as in his performances. This four-part Carmen Selection comes inevitably as the peak of his great operatic series; the best, from an all-round point of view, perhaps, of his many great band recordings. On account of the nature of the music, this set should have even greater popularity than the Italian operatic selections and fantasies. The Prelude to Act I is taken at a pace slightly slower than the usual break-neck speed of most concert performances, but the piece profits in consequence. If you never liked band records before, do not condemn them until you have heard Creatore at his best, and he most surely is here.

It might not be amiss to mention here (*sotto voce*), that it is in his records that Creatore shows to best advantage. A recent concert engagement on the stage of a Boston movie palace proved again the veteran enthusiasts' contention that disillusionment often awaits one in the concert hall, whereas a proved record never disappoints or disheartens. Creatore himself is of the florid school of conductors, with a penchant for graceful little sallies to and fro from the conductor's stand into the band and return. He covers a great deal of ground in the course of a few numbers, but one's attention on the music is not greatly intensified thereby! The band numbers well over forty and gives ample evidence of the marvellous drilling to which Creatore has subjected it. Yet the total effect—musical and otherwise—is never that of the recordings. Creatore's remarkable talents are less obfuscated on the disks, and one's enjoyment from them is more unadulterated than when the maestro "himself" and his men are present "in person."

Another triumph for the phonograph!

Brunswick 3539 (D10, 75c) **Pride of the Wolverines and Gridiron Club Marches**, played by **Walter Rogers and his Band**.

Pride of the Wolverines is a great march, but it is not within Mr. Rogers' grasp yet, nor—from the evidence of this and several earlier records—will it be for a long time. His talents must lie in other directions: all his records so far are but mediocre at their best.

Dance Records

One of the best bids for popularity this month is made by the **Anglo-Persians** in their current **Brunswick** release of Dancing Tambourine (coupled with a Siren Dream on 3655), played in a highly virtuoso style that will appeal particularly to those to whom hot jazz is anathema. The

same orchestra—which has not recorded for several months—also releases Brunswick 3612 (Down South and Call of the Desert). For the hot jazz enthusiast, however, the event of the month will be the release of three new records by **Red Nichols'** little band of maestri: from Brunswick comes 3597, Mean Dog Blues and Cornfed—the former remarkable for a piano solo quite unlike anything that has ever appeared on records before; the latter for remarkable timpani playing by **Vic Bertoni**, who shone to such excellent advantage in the recent Victor release of Delirium. **Okeh** releases Imagination and Feelin' No Pain (inspired title!) under the labelling of **Miff Mole's Little Molars** (40890); both have more of the piano solos than have made **Arthur Schutt** famous among the hot jazz fans—who are looking forward so eagerly to a record devoted to his piano playing alone. Brunswick 3626 also contains a version of Feelin' No Pain, not as effective as the **Okeh** one, although **Ida Sweet** as **Apple Cider** on the reverse does much to amend matters.

The **Columbians** always provide smooth entertainment, but they quite outdo themselves on **Columbia** 1120-D, Sailin' On and Moonlit Waters; the former selection is still another version of the all-suffering Largo from Dvorak's New World Symphony—surprisingly enough this fox-trot re-vamping is far more successful than the choral one, Goin' Home! Also outstanding on the Columbia list are three records of **Vorhees' Orchestra** 1129-D (Soliloquy and My Blue Heaven); 1123-D (Baby's Blue—coupled with the **Radiolites'** the Calinda; both are from "A la Carte"); and 1124-D (Highways are Happy Ways and When the Morning Glories Wake Up in the Morning Then I'll Kiss Your Two Lips Good Night). Two race records deserve special mention: 14244-D (**Clarence Williams' Jazz Kings** in I'm Goin' Back to Bottomland and You'll Long for Me), and 14247-D (**Johnson's Jazzers** in Can I Get Now? and Siddle De Scow).

Two **Okeh** leaders are 40893, **Red Mackenzie's Music Box** (with **Venuti and Lang**) playing there'll be Some Changes Made and My Syncopated Melody Man; and 40898, **Venuti's Blue Four** in another of their inimitable masterpiece couplings—this time the titles are A Mug of Ale, and Cheese and Crackers! **Frankie Trumbauer's Orchestra** is rather below its usual standard this month in Blue River and There's a Cradle in Caroline (40879).

There is no truly outstanding **Victor** dance record this month, although perhaps the following should be mentioned here rather than later: 35845 (Ziegfeld Follies Medley—**Shilkret** and the **Victor Orchestra**, twelve-inch, \$1.25); 20883 (Five Step and It Won't be Long Now—**Whiteman**); and 20901 (Marvelous—**Ted Weems**, and I'd Walk a Million Miles—**Jack Crawford**).

Returning to **Brunswick** again, we have the **A & P Gypsies** after a considerable absence, playing their radio hits, Temple Bells Ring On and Madam Lu! Lu! (3543). **Kenn Sisson's Orchestra** releases its second Brunswick recording (3595—Bamboola and Blue Heaven); the **Six Jumping Jacks** play I'm Gonna Dance Wid de Guy Wot Brung Me and She's What the Doctor Ordered (3623); **Vincent Lopez** is heard in Just a Memory and Someday You'll Say "O.K." (3633); **Ben Selvin** in 3634 (Cherrie-Berrie-Be and I Could Waltz on Forever); **Ben Bernie** in Miss Annabelle Lee and Swanee Shore (3631); **Ernie Golden** in A Night in June and All by My Ownsome (3629); **Bennie Cummins** in Whoo? You-oo, That's Who! and Who Was the Lady? (3625); **Abe Lyman** on 3648 (Did You Mean It and Charmaine!); **Frank Black** on 3619 (I'd Walk a Million Miles and Highways are Happy Ways); and finally, the **Royal Hawaiians**, on 3620 (Hula Blues and Don't Play Aloha Oe When I Go).

Completing the **Okeh** list, there are: **Rube Bloom** in a noteworthy piano coupling of Dancing Tambourine and Silhouette (40901); the **Okeh Melodians** playing My Blue Heaven and There Ain't no Land on 40898; **Arnold Frank's Orchestra** in Black Maria and Rain (40986); the **Royal Music Makers** on 40881 (Worryin' and I Love No One But You); **Irwin Abrahams' Orchestra** on 40880 (Shakin' the Blues Away and It All Belongs to Me); the **Goofus Five** coupling Clementine and I left My Sugar (40886); The **New York Syncopators** in Dawning and Just a Memory (40885); **Mike Markel's Orchestra** in It Was Only a Sun Shower and A Night in June (40884); and **The Texans** in Barbara and Baby Feet Go Pitter-Patter (40892). The two remaining disks are 40891 and 8503; the former by **Fred**

"Sugar" Hall and his **Sugar Babies** (Is it Possible and Someday You'll Say "O.K!"), the latter by **Louis Armstrong's Hot Seven** (Put Em Down and Potato Head Blues).

On the **Columbia** lists (beside those already mentioned) are the following: **Gerald Marks** and his Orchestra in Slow River and Polly (1121-D); the **Ideal Serenaders** in Dawning and A Shady Tree (1131-D); **Leo Reisman** coupling Cherrie-Berrie-Be and Waters of the Perkiomen (1112-D); **Cass Hagan** playing The Varsity Drag (coupled with the **Radiolites'** Dancing Tambourine) on 1114-D, and Manhattan Mary and Broadway on 1138-D; **Paul Specht** (as effective as ever) in Barbara and Who's that Pretty Baby (1117-D); **Ben Selvin** in two hits from The Sidewalks of New York (Play-Ground in the Sky and Wherever You Are—1133-D); **Al Lentz** and his Orchestra coupling Oh Doris and When I Ring Your Front Door Bell (1134-D); and finally, the always dependable **Cavaliers** in 1137-D (Molly Malone and Like the Wandering Minstrel) and After I've Called You Sweetheart, coupled with **Eddie Thomas'** Collegians in You Only Want Me When You're Lonesome, on 1136-D.

For **Victor**, **Shilkret** couples Zulu Wail with **Goldkette's** Slow River on 20926, and has both sides of 20902 to himself, with Pull Yourself Together and Where Have You Been All My Life (from "Alez-Oop"), also both sides of 20899 (Are You Happy? Are You Thinking of Me Tonight?), and one of 20883 (Baby's Blue—coupled with **Whiteman's** The Calinda; **Ted Weems** couples Highways are Happy Ways and It Was Only a Sunshower (20910); **Johnny Hamp's Kentucky Serenaders** are heard in Dawning and I Fell Head Over Heels in Love (20923) and in It All Belongs to Me and Someday You'll Say "O.K." (20900); The **Troubadors** couple two popular waltzes, Roses of Picardy and Kiss Me Again, on 20922, but while the playing is smooth, it is quite undistinguished.

Rufus.

Novelty

Victor 4020 (D10, \$1.00) America, and The Battle Hymn of the Republic, readings by **Julia Arthur**.

The noted actress' records here her readings of two American patriotic songs, to organ preludes. The recording is admirably done and Mme. Arthur's voice shows to good advantage. The dramatization, however, seems unnecessarily overdone.

Victor 20921 (D10, 75c.) Cohen on the Telephone, by **Julius Tannen**.

The Victor Company evidently was not content to sit back and do nothing when the Columbia Company was "electrifying" our old friend, Cohen, so the noted comedian **Julius Tannen** was chartered to re-edit the familiar adventures on the telephone for new process release. Recently at the Studio, in digging up the old favorites, it was found that the most effective successor to Hayman's old acoustic Columbia version—the great pioneer, was a composite one made up of the first part of Tannen's Victor and the second part of the new Columbia release of a few months ago. Try it and hear for yourselves!

Columbia 1094-D (D10, 75c) **Two Black Crows, Parts 3 and 4**, by **Moran and Mack**.

One's first thought on hearing of a continuation of Moran and Mack's masterpiece, **Two Black Crows**, was that they never could succeed in equalling their sensational debut-disk; no matter how good they were, they would still fail to come up to their previous high water-mark. But such fears didn't have even as much basis as Moran's belief in dreams. One can hardly say they are funnier than ever—that would be impossible—but they are just as funny. And in addition, this second disk is even more clearly and effectively recorded, and piano accompaniment is still more piquantly interesting, and Mac's (if he is the inquisitive and Moran the tired one) gets a chance to show to better advantage here. One or two of the quips might be a little weak if anyone else said said them;—but **anything** has real humor when spoken by the **Black Crows**!

If you haven't heard the first record, be sure to get both, it and this one. They grow funnier with every hearing for



MORAN AND MACK
(Exclusive Columbia Artists)

it is the inimitable speech and expression—not the jokes themselves—that make these records unique. We second the motion of a friend who suggested that the Columbia Company issue five or six Black Crow records in a special Masterworks Album! They deserve it!

Foreign Records

Irish: As usual, **Columbia** holds this field alone. **Seamus O'Doherty** is heard again (always to good advantage) on 33196-F (Moonlight in Mayo and Nellie Me Love and Me; the **Flanagan Brothers** offer Codliver Oil as one of their selections this month (33195-F); **George O'Brien** sings Come Back to Erin and Killarney My Home on 33194-F; **Shaun O'Nolan** sings of the Shamrock and Ireland on 33191-F; **Frank Quinn** fiddles John McCaggrey's favorite reel (33193-F); **Sullivan and McCormick** are heard in bagpipe and fiddle duets on 33192; and finally comes **Michael C. Hanefin**, violinist playing a "long dance" on 33190 (coupled with **Sullivan's Shamrock Band** heard in the reel, Green Groves of Erin).

Bohemian: There is but one **Okeh** disk in the list, 17324, a polka and waltz by the **Brouskova Vojenska Kapela** of Chicago. The **Columbias** are three in number: 102-4-F, respectively, the **Grillova ceska Kapela** (polka and waltz); the **Ceskoslevenska Narodni Kapela**; and the **Fiserova Sokolska Kapela**—the last-named with chorus. From **Victor** comes one twelve-inch record, a Christmas Cradle Song and The Evening Star by the **Pevecke Sdruzeni Prazskych Ucitelu** (68866). The ten-inches are 80056, 7, 8, and 80073: by **Vaclav Albrecht a Spol**; **Havelka, Albrecht, and Vrzalova**; the **Cesko-Americky Orkestr**; and the **LagerOlsen Quartet**.

Croatian-Serbian: **Okeh** 23081, Danu and Moj Dilibere, by **Djurin**, tenor. **Columbia** 1063-5-F: folk-songs by **Dusan Jovanovich**, baritone; folk-songs by **G. Dokic**, tenor; and comic songs by **Tamburaski sbor "Jorgovan."** The twelve inch **Victor** is a two-part sketch of a Croatian picnic by the **Jadran Male Quartet** (68859). The same organization is heard also in 80082; **Joseph Batistic** sings on 80059; **Dusan Jovanovich sa Drustvom "Orao"** are heard on 80060, 80061, 80083, and 80084—one of the sketches is entitled, Won't be long in the Old Country, Will Be Back Soon in Detroit. The **Orao Taburitza Orchestra** plays two csardas selections on 80085; the **Di Santo Trio** is heard on 80055; and the **Bohemian Dance Orchestra** on 80106.

Finnish: **Columbia** 3056-8-F are respectively: **Adolf Hovi**, tenor, in folk-songs; **E. Jahr** in harmonica solos; and **Leo Kauppi**, baritone, in comic songs. For **Victor**, **Elmer Lamppa** sings folk-songs on 80062; **Hannes Saari** on 80063; **Erik Kivi** plays violin solos on 80069; **Mme. Kirsti Suonio** is heard on 80070; **Lamppa and Jaakkala** on 80072—the last record containing a Bootlegger's Song, which ought to be popular!

German: The great German record of the month, the famous Wotan's Abschied sung by **Alexander Kipnis**, is reviewed elsewhere in this issue, as are the release by the **Boys' and Girls' Chorus of Brooklyn** and the usual **Marek Weber** records. Also in the **Victor** German list are 80097 and 80081, by **Jacques Rotter** and the indefatigable **Moser Brothers** respectively. The **Odeon** twelve-inch records are 85172 and 85171; **Gustav Klubal** with **Stahls Kapelle** sings a two-part Wenn du noch eine Mutter hast, and **Stahls Kapelle** alone in Zwillings Ländler and Hilda Polka. The ten-inch disks include 10453-6, respectively by: the double quartet of the **Lehrergesangsvereins** of Berlin; the **Odeon Blasorchester** (two waltzes); the **Hoch und Deutschmeister Kapelle** playing the Hoch Hapsburg march (but much less effectively than the Columbia version of last month); and **Robert Kothe** and **Lies Engleardt** in vocal duets. There are two large-size **Columbia** disks, 55092 and 3, both by **P. Mullers Banater Kapelle**; the first contains two polkas, the second a two-part waltz-song. The remaining record is 5142, **Wolfgang Wittich** singing Lebe wohl, and Aennchen von Tharau.

Greek: From **Okeh** comes a record by the orchestra of **C. Papagakas** (82509). The **Victor** releases are: **Demetriades** on 68848 and 9; **George Kanakes** heard on 68850; **Agathoklis Mouskas** on 68851; **Takis Nicolaou** on 68852; **Sakelariou and Company** in sketches on 68853; and the **Victoria Orchestra** playing a waltz and mazurka on 68856; all twelve-inch disks.

Italian: The **Okeh** list runs from number 9333 through 9337, respectively, the **Orchestra mandolinistica** in a mazurka and waltz; comic Neapolitan songs by **Gennaro Amato**; the **Italia bella orchestra** in a fine waltz coupling of Espana and Estudiantina; the **Fior d'Italia** orchestra playing a waltz and mazurka; and **Giuseppe Godono**, tenor, in two Neapolitan songs. The **Italia Bella** orchestra easily leads. The **Columbias** runs from 14312-F through 14316-F: **Romito**, tenor, with chorus, singing Evviva Noe' and Il Cavaliere di grazio; **Romani**, violinist, playing Amor gentile and La Buona fortuna; **Gilda Mignonette** singing Neapolitan songs; **de Laurentis**, baritone, and finally the **Orchestra coloniale** playing Tarantella Napolitana and Quadri-zia—contradanza. The **Victor** list is led by the great **Creatore** band release of a four-part Carmen selection, reviewed elsewhere in this issue. Also released this month are: **Cecato** (Blind) a two-part sketch by **Cardenia and Company** (68854); Medley of Old Time songs by the **Partipilos Mandolin Orchestra** (68857); and the President of the Society of Love and Peace, by **Eduardo Migliaccio** (68862). The foregoing were twelve-inch records; the ten-inches are: 80045, by **Rafaele Balsamo**; 80046, by **Cav. Giuseppe De Vita**; 80074, **Gennaro Amato**; 80086, **Mario Gioia**; 80087, **Trio Sciascia**; and 80094, **Eugenio Cibelli**. The instrumental numbers are 80047 by **I Cinque Maccheroni**; 80068, violin and accordion duets by **Torre and Magnante**; and 80095-6, by the **Four Sicilians** (clarinet, mandolin, guitar, and bass).

Mexican: The only opposition to the long **Victor** list this month is by the three **Okeh** releases: 16243-5, the **Banda Mexicana Okeh de Baile** playing Alma and Yo soy et Arbol; **Pilar Arcos and Juan Pulido** singing Donde estas corazon? and Pajarillo Barraiqueno; and **Arcos**, solo, heard in Embustera and Tango Negro. The **Victors** include two red seal ten inch records (\$1.50) by **Sofia Del Campo**—1249 and 1250; and a twelve-inch, two-part Andalusian Airs by **Orfeon Clasico de Lo Secretaria de Education de Mexico**—68813. **Ferrazzano and his Orquesta Tipica** lead the ten-inch releases with three records, 79858, 79857, and 79849. The **Marimba Centro-Americana** is heard on 80041 and 80040, in fox trot selections; the **Orquesta Internacional** plays a fox trot and a tango on 80104, and a waltz and serenade on 80038. **Carabelli's** orchestra is heard on 79855 in two fox trots dedicated to the two great America "booster" localities: Hollywood and Florida; the **Orquesta Tipica Victor** plays tangos on 79848; the **Orquesta Tipica Mexicana "Anahuac"** is heard on 79412; and the **Banda Militar Argentina** has two marches on 79860, rather disappointingly played. The singers include **Rosita Quiroga** (80028), **Pulido and Utrera** (79495); **Mafnaldi and Noda** (79843); **Goyeche, Oelaia, and Italo** (79850); **Concepcion Michel** (79418); **Francisco de P. Yanez** (79415); and **Mariachi Coculense "Rodriguez"** (79361).

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Readers of the magazine who would care to favor Mr. Fassnacht with the names and addresses of dealers in their vicinity who would be interested in carrying THE PHONOGRAPH MONTHLY REVIEW on sale, are cordially invited to do so.

A List of Phonograph and Music Dealers Carrying the Phonograph Monthly Review on Sale

Note: Owing to the necessity of the Company's having to discontinue temporarily single copy sales, except in a few test shops, some months ago, the following list is somewhat brief. However, arrangements are now being made by Mr. F. G. Fassnacht, Retail Distribution Manager, with many other dealers, lists of whom will be printed as arrangements are made.

CONNECTICUT

New Haven: Edw. Malley Company (Phonograph Department)
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Waterbury: Howland Hughes Company (Phonograph Department)

MAINE

Portland: Rines Brothers Company (Phonograph Department)

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Boston: Henderson's, 22 Boylston Street; Harvey's, Boylston Street; C. F. Hovey Company (Phonograph Department); Oliver Ditson Company (Phonograph Department), Tremont Street; The Shepard Stores (Phonograph Department), Tremont Street; R. H. White Company (Phonograph Department), Washington St.; The Old Corner Book Store, Inc. (Magazine Dept.), 50 Bromfield St.
Holyoke: McAuslan & Wakelin Company (c.o. F. C. Henderson Co.)
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NEW YORK

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OHIO

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LONDON, ENGLAND

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Book Reviews

The English Ayre, by Peter Warlock (London: The Oxford University Press) 142 pages.

Peter Warlock (Philip Heseltine) is known as an authority upon the early English song writers, as well as a composer. (His Serenade for string orchestra was recently recorded by the National Gramophonic Society.) This present work deals with the period of the English Ayre beginning about 1597. The composers discussed include John Dowland, John Danyel, Captain Hume, Ferrabosco the Younger, Campion, Philip Rosseter, and others. There are numerous musical illustrations, several beautiful reproductions of title pages of early song books, a bibliography of modern reprints, and a historical introduction. A wealth of authoritative information in compact form.

The English Madrigal, by E. H. Fellowes (London: The Oxford University Press) 11 pages.

Uniform with the volume above, this study begins with music in the Elizabethan home, and goes on to discuss the madrigal as a form, the words, and the composers, including, of course, such noted names as Byrd and Gibbons, some of whose compositions have been edited for publication by Dr. Fellowes. There are musical illustrations and reproductions of contemporary engravings.

Beethoven—I. The Pianoforte Sonatas, by A. Forbes Milne (Oxford Press) "Musical Pilgrim" series, 50c. 66 pages.

The title is somewhat misleading, as only five of the sonatas are studied: E flat, Op. 7; D, Op. 28; D minor, Op. 31, No. 2; Appassionata; E, Op. 109. These are given detailed analysis, with all themes illustrated in annotation. Mr. Milne is methodical rather than rhapsodic, and he makes no attempt to comment on any aesthetic points. Frankly a technical study and not of great interest except to the student of musical form or of the particular sonatas considered here.

The Listener's Guide to Music, by Percy A. Scholes (Oxford Press) xi plus 110 pages.

This work was originally published in 1919 for use in the Army Education Scheme, and is intended largely for class use. The present edition is the seventh; there is an introduction by Sir Henry Hadow, and a concert-goer's Glossary. Scholes as always writes helpfully for the "average man", but there are other brief outlines of this sort which are more informative and stimulating than this, particularly for American readers. Scholes himself, in later works, has written some of these

The Romance of the Gramophone, by T. Lindsay Buick (Ernest Dawson, Ltd., 40 Manners St., Wellington, New Zealand) xvii plus 107 pages; price, six shillings.

From the other side of the world, in far away New Zealand, comes this little story of the history and romance of the gramophone, written in a readable yet compact style, rather informally to be sure, but in the manner that will be most effective with the majority of its readers—amateur phonograph enthusiasts. It may well take an honored place in every record buyer's library, for it collects under one cover a multitude of information, most of which is only available at the cost of considerable research and study, elsewhere.

Records are not dealt with, although the author half-promises a later book on that subject, to which we may well look forward. The story goes up to the invention of the electrical process of recording and the new-style instruments. There are a number of reproductions of early models of gramophonic instruments.

Mr. Buick has evidently gone to considerable trouble to accumulate information and confesses that the many contradictions he met with gave him a good deal of trouble. It is to be expected that complete reconciliation of all reports from various sources would be impossible. Several doubtful points have slipped into his present volume, but on the whole, it deserves no inconsiderable credit for handling a very difficult task in remarkably competent fashion.

OXFORD MUSIC

Popular Books For the Layman

The Borderland of Music and Psychology

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Wagner and Wagenseil

A Source of Wagner's Opera "Die Meistersinger," by HERBERT THOMPSON, 1927\$4.00

All lovers of Wagnerian opera should be interested in "old Wagenseil." According to most authorities he was born in Nuremberg in 1633, and wrote, what may be called in translation, "Johann Christ of Wagenseil's Book of the Mastersinger." From this strange medley of irrelevant facts and fancies, Wagner, aided by Cornelius, drew the story of his opera, "Die Meistersinger."

A Musical Pilgrim's Progress

J. D. M. RORKE\$1.50

No musical autobiography of this kind was ever before written. The author, who describes his book as "personal adventures and discoveries in music," is an amateur who with the help of reproduced music has found his way about the lands of music, and recorded his experiences with great frankness and artistic insight.

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Music—Classical, Romantic, and Modern, by Eaglefield Hull (E. P. Dutton & Company, New York) xii plus 473 pages: \$5.00.

With History, Literature, Art, and various other subjects being "outlined" so rapidly, it was to be expected that Music would shortly experience a like fate! Mr. Eaglefield Hull is the first to essay the task and does a surprisingly effective piece of work. The book is not too bulky nor heavy in style and for a book of convenient inclusive information is invaluable to every music lover—professional or amateur.

The evolution of music is traced, the various composers and their methods of work are described, all in a manner that is designed to be of the most practical value to the reader. There is appended a list of books recommended for reference and also one of the most modern and inclusive lists of phonograph records we have yet seen. Of course, there are many omissions in the latter, particularly of German recordings; and there is a serious fault of versions being mentioned that are by no means the best of a given composition; but considering the titanic difficulties confronting any compiler of such a list during these days of rapid developments in the recording field, due credit must certainly be given here.

The over-emphasis on English composers, particularly Elgar, is altogether disproportionate, but makes the book no less stimulating. Modern composers receive appreciative treatment on the whole; in fact, this section of the work is by far the most interesting and valuable. The study of Schönberg is particularly significant.

Unless one possesses an extremely large and inclusive library of books on music, this work is almost indispensable, and it can be recommended warmly to every phonograph enthusiast. He will find much to arouse his ire, perhaps, but he will find much more to arouse his interest. The appendix also contains brief biographies and glossaries of musical terms.

F. F.

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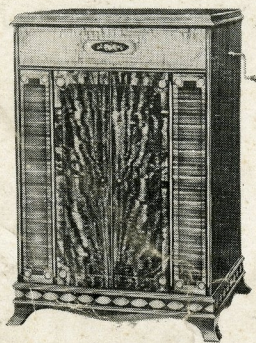
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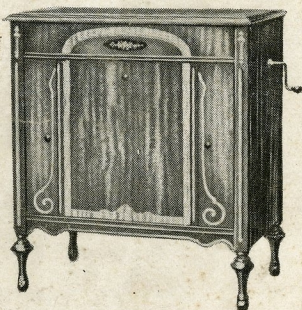
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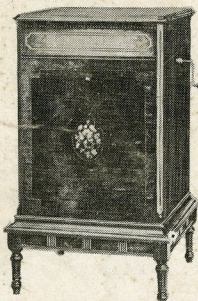
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